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NOVELLO'S ORIGINAL OCTAVO EDITION.

INSCRIBED TO MISS HELEN F. M. SIDNEY.

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THE
STORY OF CALVARY
A CANTATA

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC BY

THOMAS ADAMS.

PRICE ONE SHILLING AND SIXPENCE.

Paper Boards, 2s. Words only, 10s. per 100.

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PREFACE.

THE Story of Calvary is such a stupendous subject, that it is difficult to bring it within the limits of a short Cantata.

In the following words, care has been taken to strike as far as possible a somewhat new note, and not to follow exactly in the beaten track of other works on the same subject.

While dwelling with the deepest reverence on the sufferings of the Saviour, this Cantata emphasises the fact that the moment of His deepest anguish was in reality the moment of His greatest triumph, the triumph over the human side of His nature, which looked forward with an agony of terror to bearing the displeasure of God.

The 'human' cried, 'If it be possible, let this cup pass!' The 'Divine' said, 'Not My will but Thine, be done!' The bodily suffering did not dismay Him, but to bear our sins He must also bear God's anger at sin, or the sacrifice would be of no avail.

Therefore the moment when He cried, 'My God, why hast Thou forsaken Me?' was the supreme moment when the Atonement was complete, and our redemption made sure.

Having accomplished this, He breathed the words, 'It is finished!' and was received back into His Father's arms and His Father's love.

R. D. B.

THE STORY OF CALVARY.

INTRODUCTION.

RECIT.

Thus saith the Lord, 'I will bring forth a seed out of Jacob, And He shall be called "The Lord our Righteousness."' And He shall save His people from their sins.

Isaiah lxxv. 8, 9; Jeremiah xxiii. 6; Matthew i. 21.

CHORUS.

For God Himself so loved the world,
That unto us He gave,
His only Son to bear our sins,
That we might pardon have.
Like this can any sorrow be,
The Son of God has borne for me?

We see him in Gethsemane,
In agony of prayer;
The traitor's kiss, the crown of thorns,
The Cross, the Heart's despair!
Like this can any sorrow be,
The Son of God has borne for me?

THE LAST SUPPER.

RECIT.

And the Lord Jesus, the same night in which He was betrayed, took Bread, and when He had given thanks, He brake it, and gave it to His disciples, saying, 'Take, eat, this is My Body which is given for you: Do this in remembrance of Me!'

Likewise, after supper, He took the Cup; and when He had given thanks, He gave it to them, saying, 'This Cup is the new Testament in My blood which is shed for you. Do this, as oft as ye shall drink it, in remembrance of Me!'

Corinthians xi. 23-25. (Prayer-Book Version.)

HYMN.

In Thy dear Name, O Lord,
This Bread and Wine we take;
And trusting in Thy Word,
Our vows we here will make.
This Feast shall a memorial be
And thus will we remember Thee!

Our sins we now confess,
And pardon we implore:
Wilt Thou Thy servants bless,
With grace to sin no more:
Our lives shall consecrated be,
And thus will we remember Thee!

RECIT.

And Jesus was troubled in Spirit, and said, 'Verily I say unto you, that one of you shall betray Me!'

And they were exceeding sorrowful, and began, every one of them, to say to Him:

John xiii. 21; Matthew xxvi. 22.

CHORUS.

Lord, is it I? Lord, is it I?
I never will betray!
Though all men should offended be,
To prison I would go with Thee,
Or tread Death's narrow way!

Lord, is it I? Lord, is it I?
Oh, grant it may not be!
I never will deny my Lord,
But even with my dying word,
Will faithful be to Thee!

RECIT.

Jesus answered, 'He it is, to whom I shall give a sop when I have dipped it.' And when He had dipped the sop, He gave it to Judas Iscariot. Judas then, having received the sop, went immediately out: and it was night. And when he was gone out, Jesus spoke to His disciples, and said:

John xiii. 26-30.

SOLO AND CHORUS.

Let not your hearts in trouble be,
Believe in God, believe in Me!
For in My Father's House above,
Are many mansions bright and fair,
Which are prepared by His love,
And you in these shall surely share!
Let not your hearts in trouble be,
Believe in God, believe in Me!

I will not leave you comfortless,
My Spirit shall return to bless:
My Peace shall still abide with you;
And if ye love Me, ye shall find,
Whate'er ye ask Me, I will do;
And be ye to each other kind!

Let not your hearts in trouble be,
Believe in God, believe in Me.

THE BETRAYAL.

RECIT.

When Jesus had spoken these words, He went forth with His disciples over the brook Cedron, where there was a garden. And behold a multitude, and he that was called Judas, one of the twelve, went before them, and drew near unto Jesus to kiss Him. But Jesus said unto him, 'Judas, betrayest thou the Son of Man with a kiss?'

John xviii. 1; Luke xxii. 47, 48.

CHORALE.

Oh, gracious Saviour, grant that we,
May never thus be false to Thee!
Be with us in temptation's hour,
And keep us by Thy mighty pow'r!
Grant us Thy grace from day to day,
Lest we, too, should our Lord betray.

RECIT.

Then Jesus said to the multitude, 'Are ye come out as against a thief, with swords and staves to take Me? I sat daily with you teaching in the Temple, and ye laid no hold on Me! But this is your hour, and the power of darkness!' Then all the disciples forsook Him and fled.

Matthew xxvi. 55, 56; Luke xxii. 53.

HYMN.

Oh, bitter hour of darkness,
When these their Lord forsake!
The vows which they had spoken,
In terror now are broken,
And fears their hearts o'ertake.
'Lord, is it I?' they asked Him,
'I fain would die with Thee!'
But when rude hands would seize Him,
Alone, alone they leave Him,
And in the darkness flee!
Not one to stand beside Him,
And words of comfort speak;
Not one His danger sharing!
Oh, surely with despairing,
His loving Heart will break.

RECIT.

And the whole multitude of them arose, and led Him unto Pilate, and began to accuse Him, saying:

Luke, xxiii. 1, 2.

CHORUS.

He stirreth up the people, saying that He Himself is Christ a King! He hath spoken blasphemy! He is guilty of death!

Luke xxiii. 5; Matt. xxvi. 65, 66.

RECIT.

Pilate said unto them 'Shall I crucify your King?' And they cried out:

John xix. 15.

CHORUS.

We have no King but Cæsar! Away with Him! Crucify Him!

John xix. 15.

RECIT.

And when Pilate saw that he could prevail nothing, he took water and washed his hands before the multitude, saying:

Matt. xxvii. 24.

SOLO.

'I am innocent of the blood of this just Man, see ye to it! I find no fault in Him at all! He hath done nothing worthy of death!'

Matt. xxvii. 24; John xviii. 38; Luke xxiii. 15.

RECIT.

Then answered all the people and said:

Matt. xxvii. 25.

CHORUS.

'His blood be upon us and upon our children! Away with Him! Crucify Him!'

Matt. xxvii. 25.

RECIT.

And the voices of the people and of the chief priests prevailed, and Pilate gave sentence that it should be as they required.

Luke xxiii. 24.

SOLEMN MARCH.

("VIA CRUCIS.")

THE CRUCIFIXION.

RECIT.

And as they led Jesus away, they laid hold upon Simon, a Cyrenian, and on him they laid the Cross that he might bear it after Jesus.

Luke xxiii. 26.

HYMN.

Oh, see the Saviour bending low,
Beneath the heavy Cross!
His tender flesh with scourgings torn,
His brow is pierced with cruel thorn,
Oh, who can tell His woe!
Is it to you, Oh, passers by—
Nothing—that Jesus Christ should die?

He faints, He falls beneath the load,
 Too heavy 'tis to bear.
 On Simon now the cross is laid,
 Oh, blessed task the Lord to aid,
 Along that bitter road!
 Is it to you, Oh, passers by—
 Nothing—that Jesus Christ should die?
 Oh blessed Saviour, fain would we
 Thy cross with Simon bear,
 To share Thy pain, Oh, Son of God,
 And follow Thee along the road
 That leads to Calvary!
 To you it means—Oh, passers by—
 Eternal life—that Christ should die!

RECIT.

And when they were come to a place called
 Golgotha, they crucified Him, and two other
 with Him, on either side one, and Jesus in
 the midst. And they that passed by, reviled
 Him, saying:

John xix. 16-18; Matthew xxvii. 33-39.

CHORUS.

'He saved others: let Him save Himself,
 if He be the Christ! He trusted in the Lord,
 let Him deliver Him: If Thou be the Son
 of God, save Thyself and come down from
 the Cross!'

Luke xxiii. 35; Psalm xxii. 8; Matthew xxvii. 40.

RECIT.

Then said Jesus 'Father, forgive them,
 for they know not what they do!'

Luke xxiii. 34.

HYMN.

Behold the Lamb of God
 In anguish now is dying!
 His foes are gather'd round,
 With taunt to taunt replying:
 But hark! He prays in accents low—
 'Father, forgive! they do not know!'
 The soldiers mocking stand,
 The rulers all deride Him,
 The priests with bitter scorn,
 The thieves who hang beside Him:
 But still He prays for ev'ry foe—
 'Father, forgive! they do not know!'
 Oh, wondrous words of love
 For all mankind thus pleading!
 The Crucified Himself
 For us is interceding
 Altho' our sins have laid Him low.
 'Father, forgive! they did not know!'

RECIT.

Now from the sixth hour there was darkness
 over all the land unto the ninth hour. And
 about the ninth hour, Jesus cried with a loud
 voice, saying, 'My God, My God, why hast
 Thou forsaken Me.'

Matthew xxvii. 45, 46.

SOLO.

The sun withdraws its light,
 The earth in terror quakes,
 As now the Son of God our sins upon Him
 takes;
 He bears His Father's wrath,
 That we may be forgiv'n,
 He dies in shame on earth, that we may live
 in Heav'n.

DUET.

Along the road to Calvary, Thy gentle feet
 have trod,
 The only thing Thy heart dismay'd, the anger
 of Thy God:
 As 'Man' Thou cried'st in agony 'From
 this, Oh, spare Thy Son!'
 As 'God' Thy Heart gave answer back,
 'Father, Thy will be done!'

CHORUS.

Oh, Son of God, and Son of Man, Thy
 triumph is complete,
 The moment of Thy victory, Thy foes would
 call 'defeat'—
 Unto the utmost Thou hast borne all that
 God's law demands.
 And Thy blest Spirit now returns into Thy
 Father's Hands!

RECIT.

And when Jesus had cried with a loud
 voice, He said—'Father, into Thy Hands I
 commend My Spirit!' And having said
 this, He bowed His Head, and gave up the
 Ghost.

Luke xxiii. 46; John xix. 30.

CHORUS.

Lift up your heads ye gates! Ye portals
 open wide!
 The work is finished,
 And the Son of Man is glorified!
 The Temple's veil is rent! No need for
 priestly aid!
 The Son of God Himself
 Hath full atonement made.
 Rejoice, the Lord is King! The Lamb that
 hath been slain
 Is now exalted
 Over earth and in the Heav'ns to reign.
 For 'Worthy is His name!' ten thousand
 voices sing,
 Lift up your heads ye gates,
 And greet your Lord and King!

ROSE DAFFORNE BETJEMANN.

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THE STORY OF CALVARY.

Nº 1. INTRODUCTION.

Rose Dafforne Betjemann.

Thomas Adams.

Andante. $\text{♩} = 80$.

mf *p* *mf*

p *mf* *cresc.* *f* *dim.* *rit*

RECITATIVE. (Bass.)

f

p *f*

Thus saith the Lord — "I will bring forth a seed out of Ja-cob. And He shall be called "The

Lord our Righteousness." And He shall save — His people from their sins.

Nº 2. CHORUS. FOR GOD HIMSELF SO LOVED THE WORLD.

Moderato.
Soprano. *rit. a tempo f*

Alto. *f*

Tenor. *rit. a tempo f*

Bass. *f*

For God Him -
For God Him -
For God Him -
For God Him -

Moderato. ♩ = 88.
mf dim. e rit. p a tempo f

mf

- self, _ for God Him - self _ so loved the world, That un-to

- self, _ for God Him - self so loved the world, _

- self, _ for God Him - self so loved the world, so loved the world,

- self, _ for God Him - self so loved the world,

mf

us He gave His on - ly Son, that un-to us He gave His on - ly
 He gave His on - ly Son, He gave His on - ly
 He gave, He gave His on - ly Son, He gave, He gave His on - ly
 He gave His on - ly Son, He gave His on - ly

Son to bear our sins, That we might par - don
 Son to bear our sins, That we might par - don
 Son to bear our sins, That we might par - don
 Son to bear our sins, That we might par - don

have. Like this can an-y sor-row be, The Son of God has borne for me,
 have. Like this can an-y sor-row be, The Son of God has borne for me,
 have. Like this can an-y sor-row be, The Son of God has borne for me,
 have. Like this can an-y sor-row be, The Son of God has borne for me,

4

f Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

f Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

f Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

f Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

f Like this can an - y sor - row be, The Son of God has borne for me, has *dim.*

pp borne for me? *mp a tempo* We see Him in Geth - se - ma - ne, In

pp borne for me, for me? *mp a tempo* We see Him in Geth - se - ma - ne, In

pp borne for me? *mp a tempo* We see Him in Geth - se - ma - ne, In

pp borne for me? *mp a tempo* We see Him in Geth - se - ma - ne, In

pp borne for me? *mp a tempo* We see Him in Geth - se - ma - ne, In

f a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

f a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

f a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

f a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

f a - go - ny of prayer; The Trai - tor's kiss, the crown of thorns, The *cresc.*

ff rit. dim. pp a tempo mf

Cross, the Heart's des - pair, — the Heart's des - pair! Like this can an - y

ff p rit. dim. pp mf a tempo

Cross, the Heart's des - pair, — the Heart's des - pair! Like this can an - y

ff p rit. dim. pp mf a tempo

Cross, the Heart's des - pair, — the Heart's des - pair! Like this can an - y

ff p rit. dim. pp mf a tempo

Cross, the Heart's des - pair, — the Heart's des - pair! Like this can an - y

f

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

sor - row be, The Son of God has borne for me, Like this can an - y sor - row be, The

p rit. pp

Son of God has borne for me, has borne — for me, — has borne for me?

p rit. pp

Son of God has borne for me, has borne for me, — has borne for me?

p rit. pp

Son of God has borne for me, — has borne for me, — has borne for me?

p rit. pp

Son of God has borne for me, has borne for me, — has borne for me?

THE LAST SUPPER.

Nº 3. RECITATIVE (*Tenor & Bass*). AND THE LORD JESUS.

Moderato. TENOR. *mf*

Moderato. ♩ = 80. And the Lord Je - sus the

mf

dim.

same night in which He was be - tray - ed took Bread, and when He had giv - en

dim. *p*

thanks, He brake it, and gave it to His dis - ci - ples

mf *p*

BASS.
Meno mosso e sostenuto.
mp

say - ing, "Take, eat, This is My Bo - dy which is

mp

giv'n — for you: Do — this in re-mem-brance of Me!"

pp

dim.

pp

TENOR.

Moderato.

Like-wise af-ter supper He took the Cup; and when He had giv - en

mf

mp

BASS.
Meno mosso.

thanks, He gave it to them, say - ing, "This — Cup is the new

mp

dim.

mp

Tes-tament in My Blood which is shed — for you. — Do — this, as

p *cresc.* *dim.* *a tempo* *mf* *3*

cresc. *dim.* *p a tempo*

oft as ye shall drink it, in re-mem-brance of Me!"

poco rit. *pp*

p poco rit. *dim.* *pp*

Nº 4. HYMN. IN THY DEAR NAME, O LORD.



In Thy dear Name, O Lord,
 This Bread and Wine we take;
 And trusting in Thy Word,
 Our vows we here will make.
 This Feast shall a memorial be,
 And thus will we remember Thee!

Our sins we now confess,
 And pardon we implore:
 Will Thou Thy servants bless
 With grace to sin no more:
 Our lives shall consecrated be,
 And thus will we remember Thee!

Nº 5. RECITATIVE (*Bass*). AND JESUS WAS TROUBLED IN SPIRIT.

Andante. *mf*

And Je - sus was trou - bled in — Spi - rit, and

Andante. *mf*

said, ——— “Ve - ri - ly I say un - to you, that

p

p

ten. *mp a tempo*

one of you shall be - tray — Me!” And they were ex - ceed - ing

a tempo

sor - row - ful, and be - gan, ev' - ry one of them to say to Him: —

mp

Nº 6. CHORUS. LORD, IS IT I?

Allegro moderato.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal staves are in 3/4 time, with a key signature of one flat (B-flat). Each staff begins with a forte (f) dynamic marking. The lyrics are: "Lord, is it I? — Lord, is it I? — I never will be-". The piano accompaniment is in 3/4 time, with a key signature of one flat, and begins with a forte (f) dynamic marking.

Allegro moderato. ♩ = 112.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal staves have lyrics: "-tray! — I never will be - tray! Though". The piano accompaniment continues with chords and single notes. The tempo and key signature remain the same as the first system.

all men should of - fend-ed be, To
To pri-son I would go with Thee,
To pri-son I would go with Thee,

prison I would go with Thee, Or tread Death's nar - row way!
prison I would go with Thee, Or tread Death's nar - row way!
Or tread Death's nar - row way!
Or tread Death's nar - row way!

Lord, is it I? Lord, is it I? is it I?
Lord, is it I? Lord, is it I? is it I?
Lord, is it I? Lord, is it I? is it I?
Lord, is it I? Lord, is it I? is it I?

Listesso tempo.

p *pp* *mf* *cresc.*

is it I? Oh grant it may not be! Oh grant it may not

p *pp* *mf* *cresc.*

is it I? Oh grant it may not be! Oh grant it may not

p *pp* *mf* *cresc.*

is it I? Oh grant it may not be! Oh grant it may not

p *pp* *mf* *cresc.*

is it I? Oh grant it may not be! Oh grant it may not

Listesso tempo.

p *pp* *mf* *cresc.*

p *cresc.*

be! I ne-ver will de - ny my Lord, I ne-ver will de -

p *cresc.*

be! I ne-ver will de - ny my Lord, I ne-ver will de -

p *cresc.*

be! I ne-ver will de - ny my Lord, I ne-ver will de -

p *cresc.*

be! I ne-ver will de - ny my Lord, I ne-ver will de -

p *mf* *cresc.*

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

-ny my Lord, But e - ven with my dy - ing word, but e - ven with my

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

dy - ing word, Will faith - ful be to Thee, will faith - ful be to

Thee, to Thee, to Thee!

Thee, to Thee, to Thee!

Thee, to Thee, to Thee!

Thee, to Thee, to Thee!

Nº 7. RECITATIVE (*Tenor & Bass*). JESUS ANSWERED, HE IT IS.

Moderato. TENOR. *mf* BASS. *mf*

Moderato. Je-sus an-swer-ed, "He it is to whom I shall give a

sop when I have dip-ped it" And when He had dipped the sop, He

gave it to Ju-das Is-ca-ri-ot. Ju-das then hav-ing re-

-ceiv-ed the sop, went im-me-di-ate-ly out: and it was night. And

when he was gone out, Je-sus spoke to His dis-ci-ples and said:—

13618

Nº 8. SOLO (*Bass*) and CHORUS. LET NOT YOUR HEARTS IN TROUBLE BE.

Moderato.
SOLO *mp con espress.*

Let not your hearts in trou - ble be, Be - lieve in

Moderato e legato. ♩ = 90.

God, be - lieve in Me, be - lieve in

poco rit. *ten.* *a tempo*

Me! For in My Fa - ther's House a -

poco rit. *ten.* *a tempo*

cresc.

- bove, Are ma - ny man - sions bright and fair, —

cresc.

p *cresc.* *f*

Which are pre - par - ed by — His love, And you in

p *cresc.* *cresc.* *f*

dim. *poco rit.*

these — shall sure - ly share, shall sure - ly share!

dim. *poco rit.*

CHORUS.

a tempo *pp* *cresc.*

Let not your hearts in trou - ble be, Be - lieve in

a tempo *pp* *cresc.*

Let not your hearts in trou - ble be, Be - lieve in

a tempo *pp* *cresc.*

Let not your hearts in trou - ble be, Be - lieve in

a tempo *pp* *cresc.*

Let not your hearts in trou - ble be, Be - lieve in

f *dim. - e - rit.*

God, be - lieve in Me, be - lieve, be - lieve in Me! _____

f

God, be - lieve in Me, be - lieve, be - lieve in Me, in Me!

f *dim. - e - rit*

God, be - lieve in Me, be - lieve, be - lieve in Me, in Me!

f

God, be - lieve in Me, be - lieve, be - lieve in Me! _____

Andante con moto.
SOLO.

mp *cresc.*

I will not leave you com - fort-less, My Spi - rit shall re -

Andante con moto. ♩ = 88.

mp *cresc.*

ten. *dim.* *mf*

- turn to bless: My Peace shall still a - bide with you; _____ And

colla voce *dim.* *p* *mf*

a tempo *cresc.* *ten.*

if ye love Me, ye shall find, What-e'er ye ask Me, I will do; What-

a tempo *cresc.* *ten.*

a tempo *poco rit.* *p*

-e'er ye ask Me, I will do; And be ye to each o - ther kind!

a tempo *poco rit.* *dim.*

CHORUS.

a tempo *pp* *cresc.*

Let not your hearts in trou - ble be, Be -

pp *cresc.*

Let not your hearts in trou - ble be, Be -

pp a tempo *cresc.*

Let not your hearts in trou - ble be, Be -

pp *cresc.*

Let not your hearts in trou - ble be, Be -

pp a tempo *cresc.*

Four voices (Soprano, Alto, Tenor, Bass) and Piano. The key signature is one sharp (F#). The tempo is not explicitly marked but the dynamics are *f* (forte). The lyrics are: - lieve in God, be - lieve in Me, be - lieve, be -

The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand.

Four voices (Soprano, Alto, Tenor, Bass) and Piano. The key signature is one sharp (F#). The tempo is marked *a tempo*. The dynamics are *p* (piano), *f* (forte), and *pp* (pianissimo). The lyrics are: - lieve in Me, be - lieve in Me!

The piano accompaniment continues with a similar pattern, featuring a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand.

THE BETRAYAL.

Nº 9. RECITATIVE (*Tenor & Bass*). WHEN JESUS HAD SPOKEN THESE WORDS.

Andante. TENOR. *mf a tempo*

When Je - sus had spo - ken these

Andante. *f* *a tempo*

words, He went forth with His dis - ci - ples o - ver the brook Ce -

mf

dim. *cresc.*

-dron, where there was a gar - den. And be - hold a mul - ti - tude, -

dim. *cresc.*

rit. *a tempo*

and he that was called Judas, one of the twelve, went be - fore them and drew

rit. *a tempo*

dim. *p*

near un-to Je-sus to kiss Him. But Je-sus said un-to him,

dim. *p*

3

BASS.
Lento.
mp

"Ju - das, be - tray - est thou the Son of Man with a kiss?"

dim. *p*

mp *dim.* *p*

Nº 10. CHORALE. OH GRACIOUS SAVIOUR.

Moderato.
mf

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

mf

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

mf

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

mf

Oh gra - cious Sa - viour, grant that we May ne - ver thus be

Moderato. $\text{♩} = 80$.

mf

cresc. *p a tempo*

false to Thee! May ne - ver thus be false to Thee! Be

cresc. *p*

false to Thee! May ne - ver thus be false to Thee! Be

cresc. *p a tempo*

false to Thee! May ne - ver thus be false to Thee! Be

cresc. *p*

false to Thee! May ne - ver thus be false to Thee! Be

cresc. *p a tempo*

cresc. *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

cresc. *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

cresc. *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

cresc. *dim.*

with us in temp - ta - tion's hour, And keep us by Thy migh - ty pow'r! Grant

rit. *p*

us Thy grace from day to day, Lest we too, should our Lord be - tray.

p

us Thy grace from day to day, Lest we too, should our Lord betray.

rit. *p*

us Thy grace from day to day, Lest we too, should our Lord be - tray.

p

us Thy grace from day to day, Lest we too, should our Lord be - tray.

rit. *p*

№ 11. RECITATIVE. (Tenor & Bass) THEN JESUS SAID TO THE MULTITUDE.

Moderato. *mf* TENOR.
Then Je - sus said to the mul - ti - tude

Moderato.
mf *f*

BASS.
mf *a tempo*
"Are ye come out as a - gainst a thief, with swords and staves to

take Me? I sat dai - ly with you teach - ing in the Tem - ple, and ye

mp

dim. *p* *cresc.* *rit. e dim.*
laid no hold on Me! But this is your hour, and the power of dark - ness!"

dim. *p* *cresc.* *rit. e dim.*

TENOR.
mf *a tempo* *rit.* *dim.* *p*
Then all the dis - ci - ples for - sook Him and fled.

mf *a tempo* *rit.* *dim.* *p*

Nº 12. HYMN. O BITTER HOUR OF DARKNESS.



O bitter hour of darkness,
 When these their Lord forsake!
 The vows which they had spoken,
 In terror now are broken,
 And fears their hearts o'ertake.

"Lord, is it I?" they asked Him,
 "I fain would die with Thee!"
 But when rude hands would seize Him,
 Alone, alone they leave Him,
 And in the darkness flee!

Not one to stand beside Him,
 And words of comfort speak;
 Not one His danger sharing!
 Oh surely with despairing,
 His loving Heart will break.

Nº 13. RECITATIVE. (*Tenor*) AND THE WHOLE MULTITUDE.

Moderato. *mf*

Moderato.

And the whole mul-ti-tude of them a-rose, and

led Him un-to Pi-late, and be-gan to ac-cuse Him, say-ing-

rall.

f *mf*

rall.

Nº 14. CHORUS. HE STIRRETH UP THE PEOPLE.

Risoluto.

marcato *f*

He stir-reth up the

marcato *f*

He stir-reth up the

marcato *f*

He stir-reth up the

marcato *f*

He stir-reth up the

Risoluto. ♩ = 112.

f *sf*

peo-ple, He stir-reth up the peo-ple, He stir-reth up the

peo-ple, He stir-reth up the

peo-ple, He stir-reth up the peo-ple, He stir-reth up the

peo-ple, He stir-reth up the

peo-ple, say-ing that He Him-self, that He Him-self is Christ, that He Him-

peo-ple, that He Him-self is Christ, that He Him-

peo-ple, say-ing that He Him-self, that He Him-self is Christ, that He Him-

peo-ple, that He Him-self is Christ, that He Him-

-self is Christ, a King!

-self is Christ, a King!

-self is Christ, a King!

-self is Christ, a King!

p cresc. *ff* *f* *mf*

Musical score for a dramatic scene, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves.

System 1:

- Vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "He hath spo-ken blas-phe-my!" (mf).
- Piano accompaniment begins with a steady eighth-note pattern in the right hand and a bass line in the left hand.

System 2:

- Vocal parts continue with the lyrics: "blas-phe-my! He is guil - ty of death!" (mf).
- Piano accompaniment continues, with a *cresc.* (crescendo) marking in the right hand.

System 3:

- Vocal parts continue with the lyrics: "is guil - ty of death!" (f).
- Piano accompaniment continues, with a *f* (forte) marking in the right hand.

The score concludes with a final piano chord in the right hand and a sustained bass note in the left hand.

He stir-reth up the peo-ple,
 He stir-reth up the peo-ple,
 He stir-reth up the peo-ple,
 He stir-reth up the peo-ple,

sf

He stir-reth up the peo-ple, He stir-reth up the peo-ple, say-ing that He Him-
 He stir-reth up the peo-ple,
 He stir-reth up the peo-ple, He stir-reth up the peo-ple, say-ing that He Him-
 He stir-reth up the peo-ple,

-self, that He Him-self is Christ, that He Him-self is
 that He Him-self is Christ, that He Him-self is
 -self, that He Him-self is Christ, that He Him-self is
 that He Him-self is Christ that He Him-self is

p cresc.

Christ, a King! He hath spo-ken

blas-phe-my! He hath spo-ken blas-phe-my!

He is guil-ty of death!

He is guil-ty of death!

He is guil-ty of death!

molto rit.

f is guil - ty of death! He is

f is guil - ty of death! He is

molto rit.

f is guil - ty of death! He is

death, *f* is guil - ty of death! He is

f *mf* *molto rit.*

ten. a tempo

guil - ty of death! *ten.*

guil - ty of death! *ten.*

ten. a tempo

guil - ty of death! *ten.*

guil - ty of death!

ten. ff a tempo rit.

Nº 15. RECITATIVE. (Bass) PILATE SAID UNTO THEM.

Moderato. *mf*

Moderato. Pi-late said un-to them "Shall I cru-ci-fy your

King? Shall I cru-ci-fy your King, your King? "And they cried out,--

rit. f

rit. f

Nº 16. CHORUS. WE HAVE NO KING BUT CÆSAR!

Moderato e marcato.

f

We have no King but Cæ-sar! we have no King but Cæ-sar! A-

We have no King but Cæ-sar! we have no King but Cæ-sar! A-

We have no King but Cæ-sar! we have no King but Cæ-sar! A-

We have no King but Cæ-sar! we have no King but Cæ-sar! A-

Moderato e marcato. ♩ = 92.

f

85173

- way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,
 - way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,
 - way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,
 - way with Him! a - way with Him! a - way with Him! Cru-ci-fy, cru-ci-fy,

cru - ci - fy Him! We have no King but Cæ - sar! we have no King but
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but
 cru - ci - fy Him! We have no King but Cæ - sar! we have no King but

Cæ - sar! we have no King but Cæ-sar! A - way with Him! a -
 Cæ - sar! we have no King but Cæ-sar!
 Cæ - sar! we have no King but Cæ-sar! A - way with Him! a -
 Cæ - sar! we have no King but Cæ-sar!

- way with Him! a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!
 a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!
 - way with Him! a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!
 a - way with Him! Cru - ci - fy, cru - ci - fy, cru - ci - fy Him!

rit. cru - ci - fy Him! *a tempo* cru - ci - fy Him!
 cru - ci - fy Him! *rit.* cru - ci - fy Him! *a tempo* cru - ci - fy Him!
 cru - ci - fy Him! *rit.* cru - ci - fy Him! *a tempo* cru - ci - fy Him!
 cru - ci - fy Him! *rit.* cru - ci - fy Him! *a tempo* cru - ci - fy Him!

rit. *cresc. molto* *ff* *a tempo* *p*

cru - ci - fy Him!

cru - ci - fy Him!

Nº 17. RECITATIVE. (*Tenor*) and SOLO (*Bass*) AND WHEN PILATE SAW.

Andante. *mf* TENOR.

Andante. *mf*

And when Pi-late saw that he could pre-vail no-thing, he took

wa-ter and wash-ed his hands be-fore the mul-ti-tude, say-ing— I am

mf $\text{♩} = 69$

in-no-cent, I am in-no-cent of the blood of this just Man, see ye to it!

dim.

a tempo *mf*

I find no fault in Him, no fault in Him at all! He hath done

mp a tempo

dim. *p* TENOR. *a tempo* *ten.*

no-thing wor-thy of death! Then an-swered all the peo-ple and said:—

dim. *p* *mf*

Nº 18. CHORUS. HIS BLOOD BE UPON US.

Allegro moderato e marcato.

His blood be up-on us and up-on our chil-dren!—

His blood be up-on us and up-on our chil-dren!—

His blood be up-on us and up-on our chil-dren!—

His blood be up-on us and up-on our chil-dren, His—

Allegro moderato e marcato. ♩=120.

f

His blood be up-on us, His blood be up-on—

His blood be up-on us, His blood be up-on—

His blood be up-on—

blood be up-on us, His blood be up-on—

us and up-on our chil-dren, be up-on us and up-on our

us and up-on our chil-dren, be up-on us and up-on our

us and up-on our chil-dren, be up-on us and up-on our

us and up-on our chil-dren, be up-on us and up-on our

chil-dren! A-way with Him! a-way with Him!

chil-dren! A-way with Him! a-way with Him!

chil-dren! A-way with Him! a-way with Him!

chil-dren! A-way with Him! a-way with Him!

Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!

Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!

Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!

Cru-ci-fy, cru-ci-fy, cru-ci-fy Him! Cru-ci-fy Him!

Nº 19. RECITATIVE. (Tenor) AND THE VOICES OF THE PEOPLE.

Andante. *mf* And the voi - ces of the peo - ple —

and of the chief priests pre - vailed, and Pi - late gave

sen - tence that it should be as they re - quir - ed.

*Nº 20. MARCHE SOLENNELLE.

"Via Crucis"

(Introducing the Ancient Melody "Vexilla Regis!")

Maestoso. ♩ = 92.

ff *sf* *Ped.* *

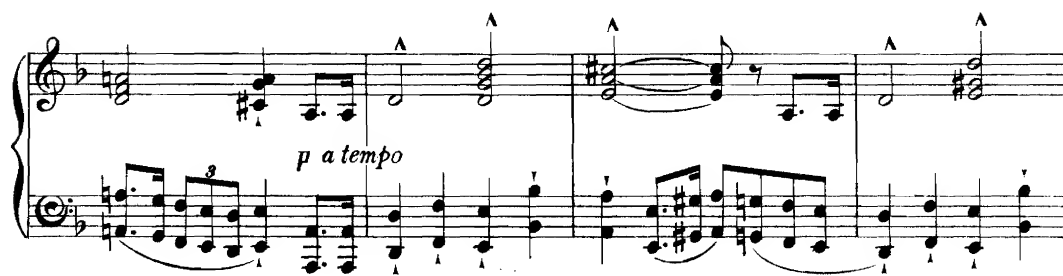
sf *Ped.* *

sf *poco accel.*

sf *rit. e dim.*

f a tempo

* This Number may be omitted if desired.



mf *rit.* *p* *a tempo* *mf* *ff* *Ped. ** *simile* *ben marcato la Melodia*

Vex - il - la Re -
The Roy - al Ban -

poco rit. *e dim.*

- - - gis pro - - - de - - - unt,
- - - ners for - - - ward go,

mf *p* *a tempo* *mf* *ff*

Ful - - get cru - - cis - - mys -
The Cross shines forth in

rit. *dim.* *p* *a tempo* *mf* *ff*

- te - - ri - - um,
mys - - tic glow, Where

car - ne car - nis con -
 He in flesh our flesh

di - tor
 Who made,
 Sus - pen -
 Our sen -

rit. e dim. *P* *a tempo* *mf* *ff*

sus est pa
 tence bore, our

ti - bi - lo.
 ran - som paid.

dim. molto e rit. *P* *mf*

This musical score is for a piece titled "Lento. poco rit. Tempo primo." It is written for piano and features a variety of musical notations and dynamics. The score is organized into five systems, each with a treble and bass staff. The first system begins with a "Lento." marking and includes a "dim." (diminuendo) instruction. The second system introduces a "poco rit." (poco ritardando) marking and a "Tempo primo." (return to original tempo) instruction. The third system features a "cresc." (crescendo) marking and a "cresc. molto" (very much crescendo) marking, followed by a "ff" (fortissimo) dynamic. The fourth system includes a "sf" (sforzando) dynamic and a "p" (piano) dynamic. The fifth system includes a "pp" (pianissimo) dynamic and a "ff" (fortissimo) dynamic. The score also includes various musical notations such as triplets, slurs, and accidentals.

First system of musical notation. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include *sf* (sforzando), *rit.* (ritardando), *e* (economy), *dim.* (diminuendo), and *f* (forte).

Second system of musical notation. The right hand has a melodic line with slurs and accents, while the left hand continues with eighth notes. Dynamics include *a tempo*, *stacc.* (staccato), *cresc.* (crescendo), *f* (forte), and *mp* (mezzo-piano).

Third system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays eighth notes. Dynamics include *f* (forte), *p* (piano), and *mp* (mezzo-piano).

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, while the left hand plays eighth notes. Dynamics include *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *dim.* (diminuendo).

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays eighth notes. Dynamics include *rit.* (ritardando), *pp* (pianissimo), *f* (forte), *p* (piano), and *rit. e dim. pp* (ritardando and diminuendo to pianissimo).

THE CRUCIFIXION.

Nº 21. RECITATIVE. (*Bass*) AND AS THEY LED JESUS AWAY.

Andante. mp

And as they led Je-sus a-way, they laid hold up-on

Andante. mp

p

dim.

Si-mon,— a Cy-re-ni-an, and on him they laid the

dim.

rit.

Cross, that he might bear it af-ter Je-sus.

rit. p pp

N^o 22. HYMN. OH SEE THE SAVIOUR BENDING LOW.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system is an introduction. The second system begins with a vocal melody marked with an asterisk (*). The third system continues the vocal melody and includes piano accompaniment with markings for 'rit.' (ritardando), 'dim.' (diminuendo), and 'P.' (piano). The fourth system is marked 'At the last verse.' and includes a vocal melody with lyrics. It also features piano accompaniment with markings for 'fa tempo', 'ff' (fortissimo), 'rit.' (ritardando), 'mf' (mezzo-forte), and 'p' (piano). The system is divided into 'Unison.' and 'Harmony.' sections.

1.
 Oh see the Saviour bending low,
 Beneath the heavy Cross!
 His tender flesh with scourgings torn,
 His brow is pierced with cruel thorn,
 Oh who can tell His woe!
 Is it to you, Oh passers by—
 Nothing— that Jesus Christ should die?

2.
 He faints, he falls beneath the load,
 Too heavy 'tis to bear,
 On Simon now the Cross is laid,
 Oh blessed task the Lord to aid,
 Along that bitter road!
 Is it to you, Oh passers by—
 Nothing— that Jesus Christ should die?

3.
 Oh blessed Saviour, fain would we
 Thy Cross with Simon bear,
 To share Thy pain, Oh Son of God,
 And follow Thee along the road
 That leads to Calvary!
 To you it means, Oh passers by—
 Eternal life— that Christ should die!

No 23. RECITATIVE. (Tenor)

AND WHEN THEY WERE COME TO A PLACE CALLED GOLGOTHA.

Moderato. *mf*

Moderato. *mf*

And when they were come to a place call - ed

ten. *f* *a tempo* *a tempo*

Gol - go - tha, they cru - ci - fied Him, and two o - ther with Him, on

ten. *a tempo* *a tempo*

rit. *mf a tempo*

ei - ther side one, and Je - sus in the midst. And

rit. *mf a tempo*

f *rit.*

they that pass - ed by re - vi - led Him, say - ing:

sf *p* *rit.*

Nº 24. CHORUS. HE SAVED OTHERS.

Con spirito.

f He sa - ved
He sa - ved
He sa - ved
He sa - ved

Con spirito. ♩ = 132.

f o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him -
o - thers: let Him save Him - self, let Him save Him -
o - thers: let Him save Him - self, He sa - ved o - thers: let Him save Him -
o - thers: let Him save Him - self, let Him save Him -

5f

ff - self, if He be the Christ, if He be the Christ!
- self, if He be the Christ, if He be the Christ!
- self, if He be the Christ, if He be the Christ!
- self, if He be the Christ, if He be the Christ! He

5f *5f* *5f* *mf*

He trust-ed in the Lord, He trust-ed in the Lord,
He trust-ed in the Lord, in the
trust-ed in the Lord, in the

mf *cresc.*

The image shows a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written in G major (one sharp) and 4/4 time. It consists of five staves. The first four staves are vocal parts, and the fifth staff is the piano accompaniment. The lyrics are: "Lord, let Him de-liv-er Him! let Lord, let Him de-liv-er Him! let Lord, let Him de-liv-er Him! let". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *sf* (sforzando).

This musical score is for the hymn "Him, de - liv - er". It is arranged for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "rit." (ritardando) at the beginning and end. The dynamics include "p" (piano) and "rit." (ritardando). The lyrics are "Him, de - liv - er Him, de - liv - er Him, de - liv - er". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

pp *f* *Lento e marcato.*

Him: If Thou be the Son of God, ——— if

Him: If Thou be the Son of God, ——— if

Him: If Thou be the Son of God, ——— if

Him: If Thou be the Son of God, ——— if

Lento e marcato.

Thou be the Son of God, ——— save Thy - self, ——— save Thy -

Thou be the Son of God, ——— save Thy - self, ——— save Thy -

Thou be the Son of God, ——— save Thy - self, ——— save Thy -

Thou be the Son of God, ——— save Thy - self, ——— save Thy -

cresc. *ff*

- self, and come down from the Cross, from the Cross, ———

cresc. *ff*

- self, and come down from the Cross, from the Cross, ———

cresc. *ff*

- self, and come down from the Cross, from the Cross, ———

cresc. *ff*

- self, and come down from the Cross, from the Cross, ———

ten. *ff* **Tempo primo.**

come down from the Cross!

ten. *ff*

come down from the Cross!

ten. *ff*

come down from the Cross!

ten. *ff*

come down from the Cross!

ten. **Tempo primo.**

No 25. RECITATIVE. (Bass) THEN SAID JESUS.

Moderato. *mp* *p* **Lento.**

Then said Je - sus "Fa - ther, for - give them, —

Moderato. *mp* *p* **Lento.**

— for they know not what they do!"

p dim. *pp*

Nº 26. HYMN. BEHOLD THE LAMB OF GOD.



1.

Behold the Lamb of God
In anguish now is dying!
His foes are gather'd round,
With taunt to taunt replying:
But hark! He prays in accents low—
"Father, forgive! they do not know!"

2.

The soldiers mocking stand,
The rulers all deride him,
The priests with bitter scorn,
The thieves who hang beside Him:
But still He prays for ev'ry foe —
"Father, forgive! they do not know!"

3.

Oh, wondrous words of love
For all mankind thus pleading!
The Crucified Himself
For us is interceding
Altho' our sins have laid Him low—
"Father, forgive! they did not know!"

Nº 27. RECITATIVE (*Tenor & Bass*). NOW FROM THE SIXTH HOUR.

Moderato.
TENOR. *mf*

Now from the sixth hour there was dark-ness o-ver all the

Moderato. *mf*

land un-to the ninth hour. And — a-bout the

dim. *mf*

ninth hour, Je-sus cried with a loud voice, say-ing,

p *sf* *rall.*

BASS. *a tempo* *f*

"My God, — My God, why hast Thou for-sa-ken Me?"

a tempo *sf* *colla voce* *mp*

Nº 28. SOLO (Tenor), DUET (Tenor & Bass) and FULL CHORUS.

THE SUN WITHDRAWS ITS LIGHT.

Andante.

Andante e legato. ♩ = 80.

pp *pp* *p* *cresc.*

SOLO. *rit.* *a tempo*

The sun withdraws its light, The earth in

dim. e rit. *pp a tempo* *pp*

cresc. *f*

ter - rorquakes, in ter - rorquakes, As now the Son of God, — Our

cresc. *f*

dim. e rit. *a tempo* *cresc.*

sins upon Him takes; — He bears His Fa-ther's wrath, — That

dim. e rit. *a tempo* *cresc.*

cresc. *f* *dim.*

we may be for - giv'n, — He dies in shame on earth, that we may

cresc. *f* *dim.*

f *mf*

live in Heav'n, — He dies in shame on earth, — that

mf *colla voce*

cresc. *rit.* *ff a tempo*

we may live in Heav'n.

cresc. *rit.* *ff a tempo* *sf* *np*

DUET.
Tenor.

sostenuto *mp*

Bass.

sostenuto *mp*

Thy gen-tle Feet have

legato

A - long the road to Cal - va-ry, Thy gen-tle Feet have

trod, — The on - ly thing Thy Heart dis-may'd, the an-ger

trod, The on - ly thing, the an-ger

cresc. *p*

of Thy God: — As "Man" Thou cried'st in a - gony "From

of Thy God: — "From

rit. *a tempo* *mf* *più mosso*

rit. *a tempo* *mf* *più mosso*

this, Oh spare Thy Son! — As "God" Thy Heart gave an - swer back,

this, Oh spare Thy Son! — As "God" Thy Heart gave an - swer back,

cresc. *f* *rit.* *dim.*

cresc. *f* *rit.* *dim.*

cresc. *f* *rit.*

a tempo

p *ten.* *pp*

"Fa - ther, Thy will be done, Thy will be done!"

p *ten.* *pp*

"Fa - ther, Thy will be done, Thy will be done!"

a tempo

p *ten.* *dim.* *pp*

CHORUS.

Maestoso.

ff

Oh

ff

Oh

ff

Oh

ff

Oh

Maestoso e marcato. ♩ = 72.

sf *f* *sf* *sf* *sf* *ff*

For practice only.

marcato

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

marcato

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

marcato

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

marcato

Son of God, and Son of Man, Thy tri-umph is com-plete, The mo-ment of Thy

vic-to-ry,— Thy foes would call “de - feat”— Un-to the ut-most

vic-to-ry,— Thy foes would call “de - feat”— Un-to the ut-most

vic-to-ry,— Thy foes would call “de - feat”— Un-to the ut-most

vic-to-ry,— Thy foes would call “de - feat”— Un-to the ut-most

Thou hast borne all that God's law de - mands, Un-to the ut-most

Thou hast borne all that God's law de - mands, Un-to the ut-most

Thou hast borne all that God's law de - mands, Un-to the ut-most

Thou hast borne all that God's law de - mands, Un-to the ut-most

rit. *molto rit.* *lunga* **Adagio e tranquillo.** *pp*

Thou hast borne all that God's law de - mands. — *lunga* **And** *pp*

Thou hast borne all that God's law de - mands. — *lunga* **And** *pp*

Thou hast borne all that God's law de - mands. — *lunga* **And** *pp*

Thou hast borne all that God's law de - mands. — *lunga* **And** *pp*

rit. *molto rit.* *lunga* **Adagio e tranquillo.** *ff sf fff*

rit. *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

rit. *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

Thy blest Spi - rit now re - turns in - to Thy Fa - ther's Hands!" *ppp*

rit. *ppp*

Nº 29. RECITATIVE (*Tenor & Bass*).

AND WHEN JESUS HAD CRIED WITH A LOUD VOICE.

Andante.
TENOR. *mf*

And when Je - sus had cried with a loud voice, He said —

Andante. *mf*

BASS.
mp sostenuto

"Fa-ther, Fa-ther, in-to Thy Hands, in-to Thy

mp a tempo

pp *mf*

Hands I com-mend My Spi-rit," "Fa-ther, into Thy Hands,

pp *mf*

dim. *dim.* *p* *dim.* *pp*

— in-to Thy Hands — I com-mend — My Spi-rit!"

dim. *dim.* *pp*

TENOR.
mf a tempo *dim. e rit.* *p* *dim.* *pp*

And having said this, — He bowed His Head, and gave up the Ghost.

mf a tempo *dim. e rit.* *p* *dim.* *pp*

Nº 30. CHORUS. LIFT UP YOUR HEADS, YE GATES.

Allegro con spirito.

f *cresc.*

Lift up your heads, ye gates! Ye portals

f *cresc.*

Lift up your heads, ye gates! Ye portals

f *cresc.*

Lift up your heads, ye gates! Ye portals

f *cresc.*

Lift up your heads, ye gates! Ye portals

Allegro con spirito. ♩ = 126.

f *cresc.* *ff*

ff *mf* *cresc.*

o - pen wide! — Lift up your heads, ye gates! Ye portals o - pen

ff *mf* *cresc.*

o - pen wide! — Lift up your heads, ye gates! Ye portals o - pen

ff *mf* *cresc.*

o - pen wide! — Lift up your heads, ye gates! Ye portals o - pen

ff *mf*

o - pen wide! — Lift up your heads, ye gates!

f *mf* *cresc.*

wide, ye por-tals o - pen wide! The work is fin - ished, the

ye por-tals o - pen wide! The work is fin - ished, the

wide, ye por-tals o - pen wide! The work is fin - ished, the

ye por-tals o - pen wide! The work is fin - ished, the

f *pp* *sf* *pp*

legato

cresc. poco a poco

work is fin - ished, the work is fin - ished, the work is

cresc. poco a poco

work is fin - ished, the work is fin - ished, the work is

cresc. poco a poco

work is fin - ished, the work is fin - ished, the work is

cresc. poco a poco

work is fin - ished, the work is fin - ished, the work is

cresc. poco a poco

f *ff*

fin - ished, And the Son of Man is glo - rified! The

f *ff*

fin - ished, And the Son of Man is glo - rified! The

f *ff*

fin - ished, And the Son of Man is glo - rified! The

f *ff*

fin - ished, And the Son of Man is glo - rified! The

ff

Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-

Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-

Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-

Son of Man is glo-ri-fied, is glo-ri-fied, is glo-ri-

f *ff*

meno mosso

-fied! The Tem-ple's veil is

-fied! The Tem-ple's veil is

meno mosso

-fied! The Tem-ple's veil is

-fied! The Tem-ple's veil is

f *dim. molto* *p* *p*

rent! No need for priestly aid! The Son of God Him - self Hath

rent! No need for priestly aid! The Son of God Him - self Hath

rent! No need for priestly aid! The Son of God Him - self Hath

rent! No need for priestly aid! The Son of God Him - self Hath

cresc. *f* *ff* *p* *rit. molto*

full a-tonement made,— The Son of God Him - self — Hath full a-tonement

cresc. *p*

full a-tonement made,— Hath full a-tonement

cresc. *f* *ff* *p* *rit. molto*

full a-tonement made,— The Son of God Him - self — Hath full a-tonement

cresc. *p*

full a-tonement made,— Hath full a-tonement

cresc. *p* *rit. molto*

a tempo *f*

made. Re-joice, the Lord is King! — Re-joice, the Lord is King,

f

made. — Re-joice, the Lord is King! — Re-joice, the Lord is King,

a tempo *f*

made. — Re-joice, the Lord is King! — Re-joice, the Lord is King, the Lord is

f

made. — Re-joice, the Lord is King! — Re-joice, the Lord is King,

a tempo *f* *sf*

rit. *ff* *a tempo* *mp*

the Lord is King! The Lamb that hath been

ff

is King!

rit. *ff* *a tempo*

King, is King!

ff *mp*

is King! The Lamb that hath been slain,—

rit. *a tempo* *ff* *mp*

f

slain,— Is now ———— ex-alt-ed,— ex-alt-ed o-ver

f

Is now ex-alt-ed,— ex-alt-ed o-ver

f

cresc. *ff* *p* *cresc.*

earth and in the Heav'ns to reign. Re - joice, the Lord is King! — The

f cresc. *ff* *p* *cresc.*

and in the Heav'ns to reign. Re - joice, the Lord is King! — The

cresc. *ff* *p* *cresc.*

earth and in the Heav'ns to reign. Re - joice, the Lord is King! — The

f cresc. *ff* *p* *cresc.*

and in the Heav'ns to reign. Re - joice, the Lord is King! — The

cresc. *ff* *p* *cresc.*

cresc. *rit. e cresc.*

Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to

cresc. *rit. e cresc.*

Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to

cresc. *rit. e cresc.*

Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to

cresc. *rit. e cresc.*

Lamb that hath been slain, — Is now exalted o - ver earth and in the Heav'ns to

cresc. *rit. e cresc.*

ff a tempo

reign. —

ff

reign. —

a tempo

reign. —

ff

reign. —

f marcato

For

For "Wor - thy,

ff a tempo

sf

sf

sf

sf

f

marcato

mf

mf

f marcato

For "Wor - thy is His Name!" — for "Wor - thy,

mf

For "Wor - thy is His Name!" — for

mf

"Wor - thy, for Wor - thy is His Name!" — for "Wor - thy

Wor - thy is His Name!" — for "Wor - thy is His Name!" —

mf

Worthy is His Name!" for "Worthy is His Name!" ten thousand voi-ces sing,

"Wor - thy, Wo - thy is His Name!" ten thousand voi-ces sing,

is His Name!" for "Worthy is His Name!" ten thousand voi-ces sing,

for "Wor - thy is His Name!" ten thousand voi-ces sing,

dim.

cresc. ten thousand voi-ces sing, *cresc.* ten thousand voi-ces sing, *mf* "Wor - thy is His

cresc. ten thousand voi-ces sing, *cresc.* ten thousand voi-ces sing, *mf* "Wor - thy is His

cresc. ten thousand voi-ces sing, *cresc.* ten thousand voi-ces sing,

cresc. ten thousand voi-ces sing, *cresc.* ten thousand voi-ces sing, *mf* "Wor - thy is His

cresc. ten thousand voi-ces sing, *cresc.* ten thousand voi-ces sing, *mf* "Wor - thy is His

Name! "Wor-thy is His Name!" "Wor - thy is His Name!"
 Name! "Wor-thy is His Name!" "Wor - thy is His Name!"
 "Wor - thy is His Name!" "Wor - thy is His Name, — is His Name!"
 Name! "Wor-thy is His Name!" "Wor - thy is His Name!"

Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen
 Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen
 Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen
 Lift up your heads, ye gates! Lift up your heads, ye gates! Ye portals o - pen

a tempo *p* *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, — and *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, — and *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, — and *cresc.*

wide! Ye portals o - pen wide! And greet your Lord and King, — and

p *a tempo* *cresc.*

f

greet your Lord and King! For "Wor - thy is His Name!"

greet your Lord and King! For "Wor - thy is His Name!"

greet your Lord and King! For "Wor - thy is His Name!"

greet your Lord and King! For "Wor - thy is His Name!"

f *mf*

mf *f*

Lift up your heads, ye gates! — Lift up your heads, ye gates! — And

Lift up your heads, ye gates! — Lift up your heads, ye gates! — And

Lift up your heads, ye gates! — Lift up your heads, ye gates! — And

Lift up your heads, ye gates! — Lift up your heads, ye gates! — And

f

The image shows a musical score for the hymn "Greet Your Lord and King." It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a treble clef. The fifth staff is for piano accompaniment, with a grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The tempo is marked "a tempo" and the dynamics include "p" (piano), "cresc." (crescendo), and "f" (forte). The key signature has one flat (B-flat), and the time signature is 4/4.

a tempo *p* *cresc.* *f*
 greet your Lord and King,— your Lord and King,— your
 greet your Lord— and King,— your Lord and King,— your
 greet your Lord— and King,— your Lord and King,— your
 greet your Lord— and King,— your Lord and King,— your
a tempo *p* *cresc.* *f*
 greet your Lord— and King,— your Lord and King,— your
a tempo *mf* *f*

molto rit. e cresc. *ten.* *fff* *a tempo*
 Lord and King!

ten. *fff*
 Lord, your Lord and King!
molto rit. e cresc. *a tempo*
 Lord, your Lord and King!

ten. *fff*
 Lord and King!

ten. *fff*
 Lord, your Lord and King!

molto rit. e cresc. *ten.* *fff* *a tempo*



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THOMAS ADAMS.							SAGES OF SHEBA, THE	1/6	—	—	1/6	—	—
CROSS OF CHRIST (Sol-FA, 0/6)	1/6	—	—	—	—	—	SING YE TO THE LORD (Motet) (Sol-FA, 1/0)	1/6	—	—	1/6	—	—
GOLDEN HARVEST (Sol-FA, 0/8)	1/6	—	—	—	—	—	SLEEPERS, WAKE (Sol-FA, 0/6)	1/6	—	—	1/6	—	—
HOLY CHILD (Christmas) (Sol-FA, 0/6)	1/6	—	—	—	—	—	SPIRIT ALSO HELPETH US, THE (Motet)	1/6	—	—	1/6	—	—
NATIVITY, THE (Christmas) (Sol-FA, 0/8)	1/6	—	—	—	—	—	STRIKE, THOU HOUR SO LONG EXPECTED	1/6	—	—	1/6	—	—
RAINBOW OF PEACE (Harvest)	1/6	—	—	—	—	—	STRONGHOLD SURE (CHORUSES ONLY, Sol-FA, 0/6)	1/6	—	—	1/6	—	—
STORY OF CALVARY	1/6	2/0	—	—	—	—	THERE IS NOUGHT OF SOUNDNESS	1/6	—	—	1/6	—	—
A. H. ALLEN.							THOU GUIDE OF ISRAEL	1/6	—	—	1/6	—	—
NEWFOUNDLAND (Ode)	1/6	—	—	—	—	—	WAILING, CRYING, MOURNING	1/6	—	—	1/6	—	—
THOMAS ANDERTON.							WATCH YE, PRAY YE	1/6	—	—	1/6	—	—
NORMAN BARON	1/6	1/6	—	—	—	—	WHEN WILL GOD RECALL MY SPIRIT	1/6	—	—	1/6	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/1)	1/6	—	—	—	—	—	GRANVILLE BANTOCK.						
YULE TIDE	1/6	2/0	3/0	—	—	—	FIRE-WORSHIPPERS	2/6	—	—	2/6	—	—
J. H. ANGER.							J. BARNBY.						
SONG OF THANKSGIVING	1/6	—	—	—	—	—	KING ALL GLORIOUS (Sol-FA, 0/1)	0/6	—	—	0/6	—	—
W. I. ARGENT.							LORD IS KING (97th Psalm) (Sol-FA, 1/0)	1/6	2/0	—	1/6	2/0	—
MASS, IN B FLAT (St. Benedict)	2/6	—	—	—	—	—	REBEKAH (Sol-FA, 0/9)	1/6	1/6	2/6	1/6	1/6	2/6
P. ARMES.							J. F. BARNETT.						
HEZEKIAH	2/6	—	—	—	—	—	ANCIENT MARINER (Sol-FA, 2/0)	3/6	4/0	5/0	3/6	4/0	5/0
ST. BARNABAS	2/6	—	—	—	—	—	PARADISE AND THE PERL	4/0	—	—	4/0	—	—
ST. JOHN THE EVANGELIST	2/6	—	—	—	—	—	WISHING BELL (Female voices) (Sol-FA, 1/0)	2/6	—	—	2/6	—	—
A. D. ARNOTT.							MARMADUKE BARTON.						
BALLAD OF CARMILHAN (Sol-FA, 1/6)	2/6	—	—	—	—	—	MASS IN A MAJOR (For Advent and Lent)	1/6	—	—	1/6	—	—
YOUNG LOCHINVAR (Sol-FA, 0/6)	1/6	—	—	—	—	—	HUBERT BATH.						
E. ASPA.							THE WAKE OF O'CONNOR	2/6	—	—	2/6	—	—
ELDYMION (with Recitation)	2/6	—	—	—	—	—	BEETHOVEN.						
GIPSIES	1/6	—	—	—	—	—	CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	0/4	—	—
ASTORGA.							CHORAL FANTASIA (Sol-FA, 0/3)	1/6	—	—	1/6	—	—
STABAT MATER	1/6	1/6	—	—	—	—	CHORAL SYMPHONY	2/6	—	—	2/6	—	—
IVOR ATKINS.							DITTO VOCAL PORTION (Sol-FA, 0/6)	1/6	—	—	1/6	—	—
HYMN OF FAITH	1/6	—	—	—	—	—	COMMUNION SERVICE, IN C	1/6	—	—	1/6	—	—
AUBER.							ENGEDI, OR, DAVID IN THE WILDERNESS	1/6	1/6	2/6	1/6	1/6	2/6
FRA DIAVOLO (Opera)	3/6	—	5/0	—	—	—	FIDELIO (Opera)	3/6	—	5/0	3/6	—	5/0
MASANIELLO (Opera)	3/6	—	5/0	—	—	—	DITTO (CHORUSES ONLY)	2/6	—	—	2/6	—	—
J. C. BACH.							DITTO (Finale, Act II.)	1/6	—	—	1/6	—	—
I WRESTLE AND PRAY (Motet) (Sol-FA, 0/2)	0/4	—	—	—	—	—	MASS, IN C (Sol-FA, 1/0)	1/6	1/6	2/6	1/6	1/6	2/6
J. S. BACH.							MASS, IN D	2/6	2/6	4/2	2/6	2/6	4/2
BE NOT AFRAID (New Edition)	0/8	—	—	—	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	1/6	1/6	2/6	1/6	1/6	2/6
BIDE WITH US (Sol-FA, 0/6)	1/6	—	—	—	—	—	DITTO (CHORUSES ONLY)	0/6	1/6	—	0/6	1/6	—
BLESSING, GLORY, AND WISDOM	0/6	—	—	—	—	—	PRaise OF MUSIC	1/6	2/6	3/0	1/6	2/6	3/0
CHRIST LAY IN DEATH'S DARK PRISON	1/6	—	—	—	—	—	RUINS OF ATHENS (Sol-FA, 0/6)	1/6	—	—	1/6	—	—
CHRISTMAS ORATORIO	2/6	2/6	4/0	—	—	—	A. H. BEHREND.						
DITTO (PARTS 1 & 2) (Sol-FA, 0/6)	1/6	—	—	—	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—	1/6	—	—
DITTO (PARTS 3 & 4)	1/6	—	—	—	—	—	(DITTO, Sol-FA, 0/9)	2/6	—	—	2/6	—	—
DITTO (PARTS 5 & 6)	1/6	—	—	—	—	—	THROUGH THE YEAR (Female Voices)	2/6	—	—	2/6	—	—
COME, JESU, COME (Motet)	1/6	—	—	—	—	—	(DITTO, Sol-FA, 0/9)	—	—	—	—	—	—
COME, REDEEMER OF OUR RACE	1/6	—	—	—	—	—	BELLINI.						
FROM DEPTHS OF WOE I CALL ON THEE	1/6	—	—	—	—	—	NORMA (Opera)	3/6	—	5/0	3/6	—	5/0
GIVE THE HUNGRY MAN THY BREAD	1/6	—	—	—	—	—	I PURITANI (Opera)	3/6	—	5/0	3/6	—	5/0
GOD GORTH UP WITH SHOUTING	1/6	—	—	—	—	—	SONNAMBULA (Opera)	3/6	—	5/0	3/6	—	5/0
GOD SO LOVED THE WORLD	1/6	—	—	—	—	—	WILFRED BENDALL.						
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	1/6	—	—	—	—	—	LADY OF SHALOTT (Female voices)	1/6	—	—	1/6	—	—
HOW BRIGHTLY SHINES (CHORUSES, Sol-FA, 0/6)	1/6	—	—	—	—	—	(DITTO, Sol-FA, 0/8)	—	—	—	—	—	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/6	—	—	—	—	—	LEGEND OF BERGENZ (Female voices)	1/6	—	—	1/6	—	—
JESU, PRICELESS TREASURE (Sol-FA, 0/6)	1/6	—	—	—	—	—	(DITTO, Sol-FA, 0/8)	—	—	—	—	—	—
JESUS, NOW WILL WE PRAISE THEE	1/6	—	—	—	—	—	SONG DANCES. Vocal Suite. (Female Voices)	1/6	—	—	1/6	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH...	1/6	—	—	—	—	—	(DITTO, Sol-FA, 0/6)	—	—	—	—	—	—
LET SONGS OF REJOICING	1/6	—	—	—	—	—	KAREL BENDL.						
LORD IS A SUN AND SHIELD, THE	1/6	—	—	—	—	—	WATER-SPRITE'S REVENGE (Female voices)	1/6	—	—	1/6	—	—
LORD IS MY SHEPHERD, THE	1/6	—	—	—	—	—	JULIUS BENEDICT.						
(DITTO, CHORUSES ONLY, Sol-FA, 0/2)	1/6	—	—	—	—	—	LEGEND OF ST. CECILIA (Sol-FA, 1/6)	2/6	2/0	4/0	2/6	2/0	4/0
LORD, REBUKE ME NOT	1/6	—	—	—	—	—	PASSION MUSIC (from St. PETER)	1/6	—	—	1/6	—	—
MAGNIFICAT, IN D	1/6	—	—	—	—	—	ST. PETER	3/0	3/6	5/0	3/0	3/6	5/0
MASS, IN B MINOR (Choruses only, Sol-FA, 2/0)	2/6	2/0	4/0	—	—	—	GEORGE J. BENNETT.						
MISSA BREVIS, IN A	1/6	—	—	—	—	—	EASTER HYMN	1/6	—	—	1/6	—	—
MY SPIRIT WAS IN HEAVINESS (Sol-FA, 0/8)	1/6	—	—	—	—	—	W. STERNDAL BENNETT.						
NOW SHALL THE GRACE (Sol-FA, 0/6)	0/6	—	—	—	—	—	INTERNATIONAL EXHIBITION ODE (1862)	1/6	—	—	1/6	—	—
O LIGHT EVERLASTING (Sol-FA, 0/6)	1/6	—	—	—	—	—	MAY QUEEN (Sol-FA, 0/6)	1/6	1/6	2/6	1/6	1/6	2/6
							DITTO (CHORUSES ONLY)	0/8	1/2	—	0/8	1/2	—
							WOMAN OF SAMARIA (Sol-FA, 0/9)	1/6	1/6	3/0	1/6	1/6	3/0

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July, 1913.

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HECTOR BERLIOZ.			
CHILDHOOD OF CHRIST (Choruses, Sol-Fa, 0/8) ...	2/0	—	—
FAUST (Choruses, Sol-Fa, 1/0) ...	2/6	—	—
TE DEUM LAUDAMUS (Latin) (Sol-Fa, 1/6) ...	2/0	—	—
G. R. BEIJEMANN.			
SONG OF THE WESTERN MEN ...	1/0	—	—
HUGH BLAIR.			
BLESSED ARE THEY WHO WATCH (Advent) ...	1/6	—	—
HARVEST-TIDE ...	1/0	—	—
SONG OF DEBORAH AND BARAK ...	2/6	—	—
TRAFALGAR (Sol-Fa, 0/8) ...	1/6	—	—
JOSIAH BOOTH.			
DAY OF REST (Female voices) (Sol-Fa, 0/9) ...	1/6	—	—
RUTLAND BOUGHTON.			
INVINCIBLE ARMADA ...	1/6	—	—
MIDNIGHT ...	2/0	—	—
SKELETON IN ARMOUR ...	2/0	—	—
KATE BOUNDY.			
RIVAL FLOWERS (Operetta, Children's voices) ...	1/6	—	—
(Ditto, Sol-Fa, 0/6) ...	—	—	—
E. M. BOYCE.			
LAY OF THE BROWN ROSARY ...	1/8	—	—
SANDS OF CORRIEMIE (Female voices) (Sol-Fa, 0/6) ...	1/6	—	—
YOUNG LOCHINVAR ...	1/6	—	—
J. BRAHMS.			
REQUIEM (Sol-Fa, 1/0) ...	1/0	1/6	—
RHAPSODY (Sol-Fa, 0/3) ...	0/8	—	—
SONG OF DESTINY ...	1/0	—	—
C. BRAUN.			
COUNTRY MOUSE AND THE TOWN MOUSE (Children's voices) (Sol-Fa, 0/4) ...	1/0	—	—
QUEEN MAB AND THE KOBOLDS (Operetta, Children's voices) (Sol-Fa, 0/9) ...	2/0	—	—
SIGURD ...	5/0	—	—
SNOW QUEEN (Operetta, Children's voices) (Ditto, Sol-Fa, 0/6) ...	1/0	—	—
A. HERBERT BREWER.			
EMMAUS (Sol-Fa, 0/9) ...	1/6	2/0	—
HOLY INNOCENTS ...	2/0	—	—
O PRAISE THE LORD ...	1/0	—	—
O SING UNTO THE LORD (98th Psalm) ...	1/6	—	—
SIR PATRICK SPENS (Sol-Fa, 0/8) ...	1/6	—	—
SONG OF EDEN ...	1/0	—	—
SUMMER SPORTS ...	1/6	—	—
J. C. BRIDGE.			
DANIEL ...	3/6	—	—
RESURGAM ...	1/6	—	—
RUDEL ...	4/0	—	—
J. F. BRIDGE.			
BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—
(Ditto, Sol-Fa, 0/8) ...	—	—	—
BOADICEA ...	2/6	—	—
CALLIRHOË (Sol-Fa, 1/6) ...	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—
FLAG OF ENGLAND (Sol-Fa, 0/9) ...	1/6	—	—
FORGING THE ANCHOR (Sol-Fa, 1/0) ...	1/6	—	—
FROGS AND THE OX (Children's voices) (Sol-Fa, 0/6) ...	1/0	—	—
HYMN TO THE CREATOR ...	1/0	—	—
INCHCAPE ROCK (Sol-Fa, 0/6) ...	1/0	—	—
LOBSTER'S GARDEN PARTY (Children's voices) (Ditto, Sol-Fa, 0/4) ...	1/0	—	—
LORD'S PRAYER (Sol-Fa, 0/6) ...	1/0	—	—
MOUNT MORIAH ...	3/0	—	—
NINEVEH ...	2/6	3/0	4/0
ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—
SONG OF THE ENGLISH (Sol-Fa, 0/6) ...	1/0	—	—
SPIDER AND THE FLY (Children's voices) (Ditto, Sol-Fa, 0/8) ...	1/0	—	—
EDWARD BROOME.			
HYMN OF TRUST ...	1/0	—	—
DUDLEY BUCK.			
LIGHT OF ASIA ...	3/0	3/6	5/0
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—
T. A. BURTON.			
CAPTAIN REECE (Boys' voices) (Sol-Fa, 0/6) ...	1/0	—	—
MARTINET (Boys' voices) (Sol-Fa, 0/6) ...	1/0	—	—
TRAGEDY OF COCK ROBIN (Short Action Piece) (Children's voices) (Sol-Fa, 0/3) ...	0/8	—	—
TARN OF THE NANCY BELL (Boys' voices) ... (Ditto, Sol-Fa, 0/6) ...	1/0	—	—
W. BYRD.			
MASS FOR FOUR VOICES ...	2/6	—	—
CARISSIMI.			
JEPHTHAH ...	1/0	—	—
A. VON AHN CARSE.			
LAY OF THE BROWN ROSARY ...	2/6	—	—
WILLIAM CARTER.			
PLACIDA (Choruses only, 1/0) ...	2/0	2/6	4/0
CHERUBINI.			
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THIRD MASS, IN A (CORONATION) ...	1/0	1/6	2/6
FOURTH MASS, IN C ...	1/0	1/6	2/6
E. T. CHIPP.			
NAOMI ...	2/0	—	—
HAMILTON CLARKE.			
DAISYCHAIN (Operetta, Children's voices) (Sol-Fa, 0/9) ...	2/6	—	—
DRUMS AND VOICES (ditto) (Sol-Fa, 0/9) ...	2/0	—	—
HOKNPIPK HARRY (ditto) (Sol-Fa, 0/9) ...	2/6	—	—
MISSING DUKE (ditto) (Sol-Fa, 0/9) ...	2/6	—	—
PEPIN THE PIPPIN (ditto) (Sol-Fa, 0/9) ...	2/6	—	—
FREDERIC CLIFFE.			
NORTH-EAST WIND (Sol-Fa, 0/9) ...	2/0	2/6	—
GERARD F. COBB.			
MY SOUL TRULY WAITETH ...	1/0	—	—
SONG OF TRAFALGAR (Men's voices) ...	2/0	—	—
S. COLERIDGE-TAYLOR.			
A TALE OF OLD JAPAN (Sol-Fa, 1/6) ...	2/6	3/0	—
ATONEMENT ...	3/6	4/0	5/0
BLIND GIRL OF CASTEL-CUILLE (Sol-Fa, 1/0) ...	2/6	3/0	—
BON-BON SUITE (Sol-Fa, 1/0) ...	2/0	—	—
DEATH OF MINNEHAHA (Sol-Fa, 1/0) ...	1/6	—	—
ENDYMION'S DREAM (Sol-Fa, 0/9) ...	1/6	—	—
HIAWATHA'S WEDDING-FEAST (Sol-Fa, 1/0) ...	1/6	—	—
(Ditto, German words) ...	3/0	—	—
HIAWATHA'S DEPARTURE (Sol-Fa, 1/0) ...	2/0	—	—
KUBLA KHAN (A Rhapsody) (Sol-Fa, 1/0) ...	1/6	—	—
MEG BLANE (Sol-Fa, 0/9) ...	2/0	—	—
SCENES FROM THE SONG OF HIAWATHA ... (Ditto, Sol-Fa, 2/0) ...	3/6	4/0	5/0
FREDERICK CORDER.			
BRIDAL OF TRIERMALN (Sol-Fa, 1/0) ...	2/6	—	—
MICHAEL COSTA.			
DREAM ...	1/0	—	—
H. COWARD.			
GARETH AND LINET (Sol-Fa, Choruses only, 1/0) ...	2/6	—	—
STORY OF BETHANY (Sol-Fa, 1/6) ...	2/6	3/0	—
F. H. COWEN.			
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/9) ...	2/0	—	—
CORONATION ODE ...	1/6	—	—
DAUGHTER OF THE SEA (Female vv.) (Sol-Fa, 1/0) ...	2/0	—	—
HE GIVETH HIS BELOVED SLEEP (Sol-Fa, 0/6) ...	1/0	—	—
JOHN GILPIN (Sol-Fa, 1/0) ...	2/0	—	—
ODE TO THE PASSIONS (Sol-Fa, 1/0) ...	2/0	—	—
ROSE OF LIFE (Female voices) (Sol-Fa, 0/9) ...	2/0	—	—
RUTH (Oratorio) (Sol-Fa, 1/6) ...	4/0	4/6	5/0
SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/6	3/0	4/0
SONG OF THANKSGIVING ...	1/6	—	—
ST. JOHN'S EVE (Sol-Fa, 1/6) ...	2/6	3/0	4/0
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/9) ...	2/0	—	—
THORGRIM (Opera) ...	5/0	7/6	—
VEIL (Oratorio) ...	3/0	3/6	5/0
VILLAGE SCENES (Female voices) (Sol-Fa, 0/9) ...	1/6	—	—
WATER LILY ...	2/6	—	—
J. W. COWIE.			
VIA CRUCIS (Sol-Fa, 1/0) ...	1/6	—	—
A. L. COWLEY.			
HARVEST COVENANT (Sol-Fa, 1/0) ...	2/0	—	—
THE EVANGEL (Sol-Fa, 0/8) ...	1/0	—	—
J. MAUDE CRAMENT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—
LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
W. CROTCH.			
PALESTINE ...	3/0	3/6	4/0
W. H. CUMMINGS.			
FAIRY RING ...	2/6	—	—
W. G. CUSINS.			
TE DEUM, IN B FLAT ...	1/6	—	—
B. J. DALE.			
BEFORE THE PALING OF THE STARS ...	1/0	—	—
FÉLICIEN DAVID.			
DESERT (Male voices) (Sol-Fa, 0/8) ...	1/6	2/6	3/0
W. T. DAVID.			
BLIND MAN OF JUDAH (Sol-Fa, 1/0) ...	2/0	2/6	—
H. WALFORD DAVIES.			
EVERYMAN (founded upon the old Morality play) (Sol-Fa, 2/0) ...	3/0	4/0	—
HERVE RIEL (Sol-Fa, 0/8) ...	1/0	—	—
HUMPTY-DUMPTY (for Children) (Sol-Fa, 0/9) ...	1/6	—	—
LIFT UP YOUR HEARTS (Sacred Symphony) ...	2/6	—	—
NOBLE NUMBERS ...	3/0	—	—
ODE ON TIME ...	1/0	—	—
TEMPLE (Oratorio) ...	4/0	5/0	6/6
THREE JOVIAL HUNSMEN (Folio) ...	1/6	—	—

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DONIZETTI.						
LA FIGLIA DEL REGGIMENTO (Opera) ...	3/6	—	5/0	—	—	—
LUCIA DI LAMMERMOOR (Opera) ...	3/6	—	5/0	—	—	—
LUCREZIA BORGIA (Opera) ...	3/6	—	5/0	—	—	—
F. G. DOSSERT.						
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—	—	—	—
T. F. DUNHILL.						
FROLIC SOME HOURS (Children's Voices) (Sol-FA, 0/6)	1/6	—	—	—	—	—
TUBAL CAIN (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
R. DUNSTAN.						
A MIDSUMMER NIGHT'S DREAM (arr. for the use of Schools) ...	1/0	—	—	—	—	—
THE TEMPEST (arr. for the use of Schools) ...	0/9	—	—	—	—	—
ANTONIN DVORAK.						
AT THE FOOT OF THE CROSS (Stabat Mater) (Sol-FA, 1/6) ...	2/0	3/0	4/0	—	—	—
COMMUNION SERVICE, IN D ...	1/6	—	—	—	—	—
MASS, IN D ...	1/6	—	—	—	—	—
PATRIOTIC HYMN ...	1/6	—	—	—	—	—
Ditto (German and Bohemian Words) ...	3/0	—	—	—	—	—
REQUIEM MASS ...	5/0	6/0	7/6	—	—	—
SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0	—	—	—
Ditto (German and Bohemian Words) ...	6/0	—	—	—	—	—
ST. LUDMILA ...	5/0	6/0	7/6	—	—	—
Ditto (German and Bohemian Words) ...	8/0	—	—	—	—	—
STABAT MATER (Latin only) (Sol-FA, 1/6) ...	2/6	3/0	4/0	—	—	—
A. E. DYER.						
ELECTRA OF SOPHOCLES (Male voices) ...	1/6	2/0	—	—	—	—
SALVATOR MUNDI ...	2/6	—	—	—	—	—
H. J. EDWARDS.						
ASCENSION ...	2/6	—	—	—	—	—
EPIPHANY ...	2/0	—	—	—	—	—
PRaise TO THE HOLIEST ...	1/6	—	—	—	—	—
RISEN LORD ...	2/6	—	—	—	—	—
EDWARD ELGAR.						
APOSTLES ...	5/0	6/0	7/6	—	—	—
Ditto, Choruses and Words of Solos only, Sol-FA, 2/6	—	—	—	—	—	—
Ditto, German Words, 8 Mark	—	—	—	—	—	—
BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/6	—	—	—	—	—
BLACK KNIGHT (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
CARACTACUS (Sol-FA, Choruses only, 1/6) ...	3/6	4/0	5/0	—	—	—
DREAM OF GERONTIUS ...	3/6	4/0	5/0	—	—	—
Ditto, Sol-FA, Choruses only, 1/6	—	—	—	—	—	—
Ditto, French Words, Prix fr. 7.50 net	—	—	—	—	—	—
Ditto, German Words, 6 Mark	—	—	—	—	—	—
GREAT IS THE LORD (48th Psalm) (Sol-FA, 0/6) ...	0/8	—	—	—	—	—
MUSIC MAKERS, THE (Sol-FA, 1/6) ...	2/6	3/0	4/0	—	—	—
KINGDOM ...	5/0	6/0	7/6	—	—	—
Ditto, Choruses and Words of Solos only, Sol-FA, 2/6	—	—	—	—	—	—
Ditto, German Words, 5 Mark	—	—	—	—	—	—
KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	3/6	5/0	—	—	—
LIGHT OF LIFE (Lux Christi) (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—	—	—	—
ROSALIND F. ELLICOTT.						
BIRTH OF SONG ...	1/6	—	—	—	—	—
ELYSIUM ...	1/0	—	—	—	—	—
GUSTAV ERNEST.						
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	—	—	—
HARRY EVANS.						
VICTORY OF ST. GARMON (Sol-FA, 0/9) ...	1/6	—	—	—	—	—
A. J. EYRE.						
COMMUNION SERVICE IN E FLAT ...	1/0	—	—	—	—	—
T. FACER.						
MERRY CHRISTMAS (Children's voices) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
RED RIDING-HOOD'S RECEPTION (Operetta, Children's voices) (Sol-FA, 0/9) ...	2/6	—	—	—	—	—
SONS OF THE EMPIRE (Children's voices) (Sol-FA, 0/6) ...	1/6	—	—	—	—	—
E. FANING.						
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—	—	—	—
Ditto, Sol-FA, 0/9	—	—	—	—	—	—
HENRY FARMER.						
MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/6	3/6	—	—	—
PERCY E. FLETCHER.						
DEACON'S MASTERPIECE (Humorous) Sol-FA, 1/0) ...	1/6	—	—	—	—	—
ENCHANTED ISLAND (Operetta, Children's voices) ...	2/0	—	—	—	—	—
Ditto, Sol-FA, 0/9	—	—	—	—	—	—
OLD YEAR'S VISION (Operetta, Children's voices) ...	1/6	—	—	—	—	—
Ditto, Sol-FA, 0/6	—	—	—	—	—	—
TOY REVIEW (Operetta, Children's voices) (Sol-FA, 0/8) ...	1/6	—	—	—	—	—
WALKUS AND THE CARPENTER (Children's voices) (Sol-FA, 0/4) ...	1/0	—	—	—	—	—
FLOTOW.						
MARTHA (Opera) ...	3/6	—	5/0	—	—	—
J. C. FORRESTER.						
KALENDAR (Children's voices) (Sol-FA, 0/9) ...	2/0	—	—	—	—	—
MYLES B. FOSTER.						
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—	—	—	—
Ditto, Sol-FA, 0/8	—	—	—	—	—	—
BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	1/6	—	—	—	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—	—	—	—
Ditto, Sol-FA, 0/8	—	—	—	—	—	—
MERRY GAMES FOR CHILDREN (An Action Cantata for Children) ...	0/8	—	—	—	—	—
SNOW FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—	—	—	—
ROBERT FRANZ.						
PRaise YE THE LORD (117th Psalm) ...	1/0	—	—	—	—	—
A. M. FRIEDLANDER.						
MUSIC ...	1/6	—	—	—	—	—
RETURN TO ZION ...	2/6	—	—	—	—	—
NIELS W. GADE.						
CHRISTMAS EVE (Sol-FA, 0/4) ...	1/0	1/6	—	—	—	—
COMALA ...	2/0	3/3	4/0	—	—	—
CRUSADERS (Sol-FA, 1/0) ...	2/0	2/6	4/0	—	—	—
ERL-KING'S DAUGHTER (Sol-FA, 0/9) ...	1/0	1/6	2/3	—	—	—
PSYCHE (Sol-FA, 1/6) ...	2/3	3/0	4/0	—	—	—
SPRING'S MESSAGE (Sol-FA, 0/3) ...	0/8	—	—	—	—	—
ZION ...	1/0	1/6	2/6	—	—	—
HENRY GADSBY.						
ALCESTIS (Male voices) ...	4/0	—	—	—	—	—
COLUMBUS (Male voices) ...	2/6	—	—	—	—	—
LORD OF THE ISLES (Sol-FA, 1/6) ...	2/3	—	—	—	—	—
F. W. GALPIN.						
OLDE ENGLISHE PASTYMES (Children's voices) ...	1/6	—	—	—	—	—
H. BALFOUR GARDINER.						
NEWS FROM WHYDAH (Sol-FA, 0/3) ...	0/8	—	—	—	—	—
G. GARRETT.						
HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
SHUNAMMITE ...	3/0	—	—	—	—	—
TWO ADVENTS ...	1/6	—	—	—	—	—
A. R. GAUL.						
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—	—	—	—
Ditto, Sol-FA, 0/9	—	—	—	—	—	—
ELFIN HILL (Female voices) ...	2/0	—	—	—	—	—
HARE AND THE TORTOISE (Children's voices) ...	1/0	—	—	—	—	—
Ditto, Sol-FA, 0/6	—	—	—	—	—	—
HOLY CITY (Sol-FA, 1/0) ...	2/6	3/0	4/0	—	—	—
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0	—	—	—
JOAN OF ARC (Sol-FA, 1/0) ...	2/6	3/0	4/0	—	—	—
LEGEND OF THE WOOD (Children's voices) ...	1/0	—	—	—	—	—
Ditto, Sol-FA, 0/8	—	—	—	—	—	—
PASSION SERVICE ...	2/6	3/0	4/0	—	—	—
PRINCE OF PEACE (Sol-FA, 1/0) ...	2/6	3/0	4/0	—	—	—
RUTH (Sol-FA, 0/9) (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0	—	—	—
SONG OF LIFE (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
TEN VIRGINS (Sol-FA, 1/0) ...	2/6	3/0	4/0	—	—	—
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—	—	—	—
UNA (Sol-FA, 1/0) ...	2/6	3/0	4/0	—	—	—
FR. GERNSHEIM.						
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GLUCK.						
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SONG OF THE AMAL ...	1/6	—	—	—	—	—
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THREE MOTETS FOR FEMALE VOICES (Ditto, Sol-FA, 0/1, 0/2, and 0/2 each.)	1/0					
TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0					
WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6			
WHEN ISRAEL OUT OF EGYPT CAME	1/0					
(Ditto, Sol-FA, 0/9)						
WHY RAGE FIERCELY THE HEATHEN	0/6					
(Ditto, Sol-FA, 0/3)						
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta for children)	2/0					
(Ditto, Sol-FA, 0/9)						
MEYERBEER.						
L'ETOILE DU NORD (Opera)	5/0		7/6			
NINETY-FIRST PSALM (Latin)	1/0					
Ditto (English)	1/0					
A. MOFFAT.						
BEE QUEEN (Operetta for children) (Sol-FA, 0/6)	1/0					
CHRISTMAS DREAM (for children) (Sol-FA, 0/4)	1/0					
B. MOLIQUE.						
ABRAHAM	3/0	3/6	5/0			
J. A. MOONIE.						
KILLIECRANKIE (Sol-FA, 0/8)	1/6					
WOODLAND DREAM (children's voices) (Sol-FA, 0/9)	2/0					
HAROLD MOORE.						
DARKEST HOUR (Sol-FA, 0/9)	1/6	2/0				
MOZART.						
COMMUNION SERVICE, IN B FLAT, No. 7	1/6					
COSI' FAN TUTTE (Opera)	5/0		7/6			
DIE ZAUBERFLÖTE (Opera)	3/6		5/0			
DON GIOVANNI (Opera)	3/6		5/0			
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3					
HAVE MERCY, O LORD Second Motet	0/3					
IL SERAGLIO (Opera)	3/6		5/0			
KING THOMAS	1/0	1/6				
LE NOZZE DI FIGARO (Opera)	3/6		5/0			
LITANIA DE VENERABILI ALTARIS (B2)	1/6	2/0	3/0			
LITANIA DE VENERABILI SACRAMENTO (B2)	1/6	2/0	3/0			
MASS, IN B FLAT, No. 7	1/0	1/6	2/6			
MASS, IN C, No. 1 (Latin and English)	1/0	1/6	2/6			
MASS, IN D MINOR, No. 1	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/6	2/6			
MASS, IN G, No. 12 (Latin)	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6			
Ditto (CHORUSES ONLY)	0/8					
O GOD, WHEN THOU (Sol-FA, 0/2) ... First Motet	0/3					
SPLENDENT TE, DEUS First Motet	0/3					
E. MUNDELLA.						
VICTORY OF SONG (Female voices)	1/0					
E. W. NAYLOR.						
PAN DEI (A Song of Rest)	2/0					
JOHN NAYLOR.						
JEREMIAH	3/0					
JOSEF NESVERA.						
DE PROFUNDIS	2/6					
STAFFORD NORTH.						
IN THE MORNING (Sol-FA, 0/8)	1/0					
E. A. NUNN.						
MASS, IN C	2/0					
E. CUTHBERT NUNN.						
FAIRY SLIPPER (Children's Operetta) (Sol-FA, 0/8)	2/0					
VIA DOLOROSA	1/6	2/0				
A. O'LEARY.						
MASS OF ST. JOHN	1/6					
REV. SIR FREDK. OUSELEY.						
MARTYRDOM OF ST. POLYCARP	2/6					
PALESTRINA.						
COMMUNION SERVICE (Missa Papæ Marcelli)	2/6					
COMMUNION SERVICE (Assumpta est Maria)	2/6					
MISSA ASSUMPTA EST MARIA	2/6					
MISSA BREVIS	2/6					
MISSA "O ADMIRABILE COMMERCIIUM"	2/6					
MISSA PAPÆ MARCELLI	2/0					
STABAT MATER	1/6					
SURGE ILLUMINARE	1/0					
H. W. PARKER.						
HORA NOVISSIMA	3/6	4/0				
KOBOLDS	1/0					
LEGEND OF ST. CHRISTOPHER	5/0					
WANDERER'S PSALM	2/6					

C. H. H. PARRY.				Paper Cover.	Paper Board.	Cloth Gilt.
AGAMEMNON (Greek Play) (Male voices)	3/0					
BEYOND THESE VOICES THERE IS PEACE	2/6					
BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0					
BLEST PAIR OF SIRENS (Sol-FA, 0/8)	1/0					
(Ditto, English and German Words, 2 mark 50)						
DE PROFUNDIS (130th Psalm)	2/0					
ETON	2/0					
ETON MEMORIAL ODE	1/6					
GLORIES OF OUR BLOOD AND STATE	1/0					
GOD IS OUR HOPE AND STRENGTH	1/6					
INVOCATION TO MUSIC	2/6					
JOB (CHORUSES ONLY, Sol-FA, 1/0)	2/6					
JUDITH (CHORUSES ONLY, Sol-FA, 2/0)	5/0	6/0	7/6			
KING SAUL (CHORUSES ONLY, Sol-FA, 1/6)	5/0	6/0	7/6			
L'ALLEGRO (Sol-FA, 1/6)	2/6					
LOTOS-EATERS (The Choric Song)	2/0					
LOVE THAT CASTETH OUT FEAR	2/6					
MAGNIFICAT (Latin)	1/6					
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0)	2/0					
ODE ON THE NATIVITY	2/0	2/6	4/0			
ODE TO MUSIC (Sol-FA, 0/6)	1/6					
PIED PIPER OF HAMELIN (Sol-FA, 1/0)	2/0	2/6				
PROMETHEUS UNBOUND	3/0					
SONG OF DARKNESS AND LIGHT (Sol-FA, 0/3)	2/6					
SOUL'S RANSOM (A Psalm of the Poor)	2/0					
TE DEUM LAUDAMUS (Latin)	2/6					
TE DEUM LAUDAMUS (Coronation)	1/0					
TE DEUM LAUDAMUS (English Words)	2/6					
VISION OF LIFE (Sol-FA, 1/0)	2/6					
VOCES CLAMANTIUM (The voices of them that cry)	2/0					
WAR AND PEACE (CHORUSES, Sol-FA, 1/6)	3/0					
T. M. PATTISON.						
ANCIENT MARINER	1/6					
LAY OF THE LAST MINSTREL	1/6					
LONDON CRIES	1/0					
MAY DAY	1/0					
MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0					
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/6					
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/6)	1/0					
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA	1/0					
PERCY PITT.						
HOHENLINDEN (Male voices)	1/6					
JOHN POINTER.						
SONG OF HAROLD HARFAGER (Male voices) (Sol-FA, 0/6)	1/0					
V. W. POPHAM.						
EARLY SPRING	1/0					
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue)	1/6					
A. H. D. PRENDERGAST.						
SECOND ADVENT	1/0					
F. W. PRIEST.						
CENTURION'S SERVANT	0/8					
C. E. PRITCHARD.						
KUNACEPA	4/0					
E. PROUT.						
DAMON AND PHINTIAS (Male voices)	2/6					
FREEDOM	1/0					
HEREWARD	4/0					
HUNDREDTH PSALM (Sol-FA, 0/4)	1/0					
QUEEN AIMÉE (Female voices)	1/6					
RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	6/0			
PURCELL.						
DIDO AND ÆNEAS	2/6					
KING ARTHUR	2/0					
MASQUE IN "DIOCLESIAN"	2/0					
ODE ON ST. CECILIA'S DAY (Choruses, Sol-FA, 0/8)	2/0					
TE DEUM AND JUBILATE, IN D	1/6					
TE DEUM (Edited by J. F. Bridge) (Sol-FA, 0/6)	1/0					
Ditto (Latin arrangement by R. R. Terry)	1/0					
G. RATHBONE.						
ORPHEUS (Power of Music) (Children's voices)	1/6					
(Ditto, Sol-FA, 0/6)						
SINGING LEAVES (Children's Voices) (Sol-FA, 0/6)	1/0					
VOGELWEID THE MINNESINGER (Children's voices) (Sol-FA, 0/6)	1/0					
F. J. READ.						
ODE	1/6					
SONG OF HANNAH	1/0					
J. F. H. READ.						
DEATH OF YOUNG ROMILLY	1/0					

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
DOUGLAS REDMAN.				H. SCHÜTZ.			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	PASSION OF OUR LORD ...	1/0	—	—
C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—	DYING SWAN ...	1/0	—	—
ARTHUR RICHARDS.				FAKENHAM GHOST ...	1/6	—	—
PUNCH AND JUDY (Operetta for children) (Sol-FA, 0/6) ...	1/6	—	—	"HELENA IN IRAS" ...	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-FA, 0/6) ...	1/6	—	—
(Ditto, Sol-FA, 0/8)				WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...	1/6	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
PASSION ...	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C ...	1/6	—	—
CHRISTUS TRIUMPHATOR ...	3/6	—	—	MASS, IN C ...	1/0	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-FA, 0/9) ...	2/0	—	—	BRIDE OF DUNKERRON (Sol-FA, 1/0) ...	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/9)				(Ditto, Sol-FA, 0/9)			
SILVER PENNY (Operetta for children) (Sol-FA, 0/9) ...	2/0	—	—	SING TO THE LORD ...	1/0	—	—
EDMUND ROGERS.				J. M. SMETON.			
FOREST FLOWER (Female voices) ...	1/6	—	—	ARIADNE (Sol-FA, 0/9) ...	2/0	—	—
ROLAND ROGERS.				CONNLA ...	2/6	—	—
FLORABEL (Female voices) (Sol-FA, 1/0) ...	1/6	—	—	KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—
PRAYER AND PRAISE ...	4/0	—	—	ALICE MARY SMITH.			
F. ROLLASON.				ODE TO THE NORTH-EAST WIND ...	1/0	—	—
STOOD THE MOURNFUL MOTHER WEeping ...	1/6	—	—	ODE TO THE PASSIONS ...	2/0	—	—
ROMBERG.				RED KING (Men's voices) ...	1/0	—	—
HARMONY OF THE SPHERES ...	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices) ...	1/0	—	—
LAY OF THE BELL (Sol-FA, 0/8) ...	1/0	1/6	2/6	(Ditto, Sol-FA, 0/8)			
TE DEUM ...	1/0	—	—	E. M. SMYTH.			
TRANSIENT AND THE ETERNAL (Sol-FA, 0/4) ...	1/0	—	—	MASS, IN D ...	2/6	—	—
C. B. ROTHAM.				A. SOMERVELL.			
ANDROMEDA ...	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4) ...	0/9	—	—
ROSSINI.				ELEGY ...	1/6	—	—
IL BARBIERE (Opera) ...	3/6	—	5/0	ENCHANTED PALACE (Operetta, children's voices) ...	2/0	—	—
GUILLAUME TELL (Opera) ...	5/0	—	7/6	(Ditto, Sol-FA, 0/8)			
MOSES IN EGYPT ...	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-FA, 0/8) ...	1/6	—	—
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	KING THRUSHBEARD (Operetta, children's voices) ...	2/0	—	—
(Ditto, CHORUS ONLY) ...	0/8	1/0	—	(Ditto, Sol-FA, 0/9)			
CHARLES B. RUTENBER.				KNAVE OF HEARTS (Operetta, children's voices) ...	2/0	—	—
DIVINE LOVE ...	2/6	—	—	(Ditto, Sol-FA, 0/8)			
JOSEPH RYELANDT.				MASS, IN C MINOR ...	2/6	—	—
DE KOMST DES HEEREN (The coming of the Lord) ...	8/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
ED. SACHS.				ODE TO THE SEA (Sol-FA, 1/0) ...	2/0	—	—
KING-CUPS ...	1/0	—	—	POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
WATER LILIES ...	1/0	—	—	PRINCESS ZARA (Operetta, children's voices) ...	2/0	—	—
C. SAINTON-DOLBY.				(Ditto, Sol-FA, 0/9)			
FLORIMEL (Female voices) ...	2/6	—	—	SEVEN LAST WORDS ...	1/0	—	—
CAMILLE SAINT-SAËNS.				R. SOMERVILLE.			
HEAVENS DECLARE—CŒLI ENARRANT ...	1/6	—	—	'PRENTICE PILLAR (Opera) ...	2/0	—	—
THE PROMISED LAND ...	2/6	3/6	4/6	W. H. SPEER.			
W. H. SANGSTER.				JACKDAW OF RHEIMS ...	2/0	—	—
ELYSIUM ...	1/0	—	—	LAY OF ST. CUTHBERT ...	2/0	—	—
H. W. SCHARTAU.				SPOHR.			
CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	CALVARY ...	2/6	3/0	4/0
SCHUBERT.				CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	FALL OF BABYLON ...	3/0	3/6	5/0
(Ditto, IN B FLAT ...	2/0	—	3/6	FROM THE DEEP I CALLED ...	0/6	—	—
(Ditto, IN C ...	2/0	2/6	4/0	GOD IS MY SHEPHERD ...	0/9	—	—
(Ditto, IN E FLAT ...	2/0	—	3/6	GOD, THOU ART GREAT (Sol-FA, 0/6) ...	1/0	—	—
(Ditto, IN F ...	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
(Ditto, IN G ...	2/0	—	3/6	HYMN TO ST. CECILIA ...	1/0	—	—
LAZARUS (Easter) ...	1/6	—	—	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
Do., IN B FLAT ...	1/0	1/6	2/6	(Ditto, CHORUSES ONLY) ...	0/6	1/0	—
Do., IN C ...	1/0	1/6	2/6	MASS (for 5 solo voices and double choir) ...	2/0	—	—
Do., IN E FLAT ...	2/0	2/6	4/0	JOHN STAINER.			
Do., IN F (Sol-FA, 0/9) ...	1/0	1/6	2/6	CRUCIFIXION (Sol-FA, 0/9) ...	1/6	2/0	—
Do., IN G ...	1/0	1/6	2/6	DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	1/6	2/0	—
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—	ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
(Ditto, Welsh Words, Sol-FA, 0/6)				C. VILLIERS STANFORD.			
SONG OF THE SPIRITS OVER THE WATERS ...	1/0	—	—	BATTLE OF THE BALTIC ...	1/6	—	—
(Male voices) (Sol-FA, 0/6) ...				CARMEN SÆCULARE ...	1/6	—	—
SCHUMANN.				COMMUNION SERVICE, IN G ...	2/6	—	—
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	EAST TO WEST ...	1/6	—	—
FAUST (Ditto, Part 3 only, 2/-) ...	3/0	3/6	5/0	EDEN (Dramatic Oratorio) ...	5/0	6/0	7/6
GENOVEVA (Opera) ...	3/6	—	5/0	EUMENIDES (Male voices) ...	3/0	—	—
KING'S SON ...	1/0	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
LUCK OF EDENHALL (Male voices) (Sol-FA, 1/0) ...	1/6	—	—	MASS, IN G MAJOR ...	2/6	—	—
MANFRED ...	1/0	—	—	REVENGE (Sol-FA, 0/9) ...	1/6	—	—
MIGNON'S REQUIEM ...	1/0	—	—	(Ditto, German Words, 2 Mark.)			
MINSTREL'S CURSE ...	1/6	—	—	VOYAGE OF MAELDUNE ...	2/6	3/0	4/0
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—				
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0				
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6				
REQUIEM ...	2/0	—	—				
SONG OF THE NIGHT ...	0/9	—	—				

	Paper Cover.	Paper Boards.	Clash Coll.		Paper Cover.	Paper Boards.	Clash Coll.
D. STEPHEN.				W. M. WAIT.			
LAIRD O' COCKPEN (Sol-FA, 0/6)	1/0	—	—	GOD WITH US	2/0	—	—
STEFAN STOCKER.				GOOD SAMARITAN	2/0	—	—
SONG OF THE FATES	1/0	—	—	ST. ANDREW	2/0	—	—
SIGISMOND STOJOWSKI.				ERNEST WALKER.			
SPRING-TIME	1/0	—	—	HYMN TO DIONYSUS	1/0	—	—
J. STORER.				ODE TO A NIGHTINGALE	1/0	—	—
MASS OF OUR LADY OF RANSOM	1/6	—	—	R. H. WALTHIEW.			
TOURNAMENT	1/0	—	—	PIED PIPER OF HAMELIN	2/0	—	—
E. C. SUCH.				H. W. WAREING.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—	COURT OF QUEEN SUMMERGOLD (Operetta for children) (Sol-FA, 0/6)	1/0	—	—
NARCISSUS AND ECHO (Choruses 1/0)	3/0	—	—	HO-HO OF THE GOLDEN BELT (Canta for Children) (Sol-FA, 0/6)	1/0	—	—
ARTHUR SULLIVAN.				PRINCESS SNOWFLAKE (Operetta for children) (Ditto, Sol-FA, 0/6)	1/0	—	—
EXHIBITION ODE	1/0	—	—	WRECK OF THE HESPERUS	1/6	—	—
GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0	HENRY WATSON.			
KING ARTHUR, INCIDENTAL MUSIC	1/6	—	—	IN PRAISE OF THE DIVINE (Male voices)	2/0	—	—
TE DEUM FESTIVAL (Sol-FA, 1/0)	1/0	1/6	2/6	PSALM OF THANKSGIVING	1/0	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9)	1/0	—	—	WEBER.			
T. W. SURETTE.				COMMUNION SERVICE, IN E FLAT	1/3	—	—
EVE OF ST. AGNES	2/0	—	—	DER FREISCHÜTZ (Opera)	3/6	—	5/0
W. TAYLOR.				Ditto Choruses only	1/6	—	—
ST. JOHN THE BAPTIST	—	4/0	—	EURYANTHE (Opera)	3/6	—	5/0
A. GORING THOMAS.				IN CONSTANT ORDER	1/6	—	—
SUN-WORSHIPPERS (Sol-FA, 0/9)	1/0	—	—	JUBILEE CANTATA	1/0	1/3	—
D. THOMAS.				MASS IN E FLAT (Latin and English) (Ditto, IN G (Latin and English)	1/0	1/6	2/6
ELLYN Y FAN (VAN LAKE) (Sol-FA, 1/6)	3/6	—	—	OBERON (Opera)	3/6	—	5/0
E. H. THORNE.				PRECIOSA (Choruses only, 0/6)	1/0	—	—
BE MERCIFUL UNTO ME	1/0	—	—	THREE SEASONS	1/0	—	—
G. W. TORRANCE.				S. WESLEY.			
REVELATION	5/0	—	—	DIXIT DOMINUS	1/0	—	—
BERTHOLD TOURS.				EXULTATE DEO (Sing aloud with gladness)	0/6	—	—
FESTIVAL ODE	1/0	—	—	IN EXITU ISRAEL (English or Latin Words)	0/4	—	—
HOME OF TITANIA (Female voices)	1/6	—	—	S. S. WESLEY.			
(Ditto, Sol-FA, 0/6)	—	—	—	O LORD, THOU ART MY GOD	1/0	—	—
FERRIS TOZER.				FLORENCE E. WEST.			
BALAM AND BALAK	2/6	—	—	MIDSUMMER'S DAY (Operetta for children)	1/6	—	—
IN THE DESERT AND IN THE GARDEN	1/6	2/0	—	(Ditto, Sol-FA, 0/6)	—	—	—
(Ditto, Sol-FA, 1/0)	—	—	—	JOHN E. WEST.			
KING NEPTUNE'S DAUGHTER (Female voices) (Ditto, Sol-FA, 0/6)	1/6	—	—	LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/0	—	—
P. TSCHAIKOWSKY.				MAY-DAY REVELS (Children's voices) (Sol-FA, 0/4)	1/6	—	—
NATURE AND LOVE (Female voices) (Sol-FA, 0/4)	1/0	—	—	SEED-TIME AND HARVEST (Sol-FA, 1/0)	2/0	—	—
CHRISTOFERO TYE.				SONG OF ZION	1/0	—	—
MISSA EUGE BONE	2/0	—	—	STORY OF BETHLEHEM (Sol-FA, 0/9)	1/6	—	—
VAN BREE.				C. LEE WILLIAMS.			
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6	FESTIVAL HYMN (Sol-FA, 0/3)	0/8	—	—
VERDI.				GETHESEMANE	2/0	2/3	—
ERNANI (Opera)	3/6	—	5/0	HARVEST SONG	1/6	—	—
RIGOLETTO (Opera)	3/6	—	5/0	LAST NIGHT AT BETHANY (Sol-FA, 1/9)	2/0	2/3	—
LA TRAVIATA (Opera)	3/6	—	5/0	A. E. WILSHIRE.			
IL TROVATORE (Opera)	3/6	—	5/0	GOD IS OUR HOPE (Psalm 46)	2/0	—	—
Ditto Choruses only (Sol-FA)	1/0	—	—	THOMAS WINGHAM.			
CHARLES VINCENT.				MASS, IN D (Regina Cœli)	3/0	—	—
LITTLE MERMAID (Female voices)	1/6	—	—	TE DEUM (Latin)	1/6	—	—
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	1/6	—	—	CHAS. WOOD.			
A. L. VINGOE.				ODE TO THE WEST WIND	1/0	—	—
MAGICIAN (Operetta for children) (Sol-FA, 0/9)	2/0	—	—	F. C. WOODS.			
W. S. VINNING.				GREYPORT LEGEND (1797) (Male voices)	1/0	—	—
SONG OF THE PASSION (according to St. John)	1/6	—	—	(Ditto, Sol-FA, 0/6)	—	—	—
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MISSA O QUAM GLORIOSUM (English words only)	1/6	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6)	1/6	—	—
S. F. WADDINGTON.				E. M. WOOLLEY.			
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—	CAPTIVE SOUL (Female voices and Tenor Solo)	1/6	—	—
WHIMLAND (Operetta for children) (Sol-FA, 0/8)	2/0	—	—	D. YOUNG.			
R. WAGNER.				BLESSED DAMOZEL	1/6	—	—
FLYING DUTCHMAN (Opera)	3/6	—	5/0				
Ditto Choruses only	2/0	—	—				
Ditto Act III.	1/6	—	—				
HOLY SUPPER OF THE APOSTLES	2/0	—	—				
LOHENGRIN (Opera)	3/6	—	5/0				
Ditto Act I.	1/6	—	—				
Ditto Act III.	1/6	—	—				
Ditto Choruses only (Sol-FA)	1/0	—	—				
TANNHÄUSER (Opera)	3/6	—	5/0				
Ditto Act II.	2/0	—	—				
Ditto Act III.	1/6	—	—				
Ditto Choruses only (Sol-FA)	1/0	—	—				
TRISTAN AND ISOLDE (Opera)	3/6	—	—				

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THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF No. 74.—With Varied type and Chant Book No. 82. 3/6

DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIBBIN.



PSALM ii.—*Quare fremuerunt gentes?*

- f* WHY do the heathen so **furiously** | rage to- | gether : and why do
the **people** im- | agine · a | vain | thing?
- 2 The kings of the earth stand up * and the **rulers** take |
counsel · to- | gether : against the **Lord** and a- | gainst |
his An- | ointed.
- 3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their |
cords | from us.
- 4 He that dwelleth in **heaven** shall | laugh them · to | scorn :
the **Lord** shall | have them | in de- | rision.
- 5 Then shall he **speak** unto them | in his | wrath : and **vex** them |
in his | sore dis- | pleasure.
- 6 **Yet** have I | set my | King : upon my | holy | hill of ! Sion.
- mf* 7 I will preach the law * whereof the Lord hath **said** | unto | me :
Thou art my Son * this **day** have | I be- | gotten | thee.
- 8 Desire of me * and I shall give thee the **heathen** for | thine in- |
heritance : and the utmost **parts** of the | earth for | thy pos- |
session.
- 9 Thou shalt **bruise them with a** | rod of | iron : and break them
in **pieces** | like a | potter's | vessel.
- 10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |
judges | of the | earth.
- 11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with |
reverence.
- 12 Kiss the Son lest he be angry * and so ye **perish from the** |
right | way : if his wrath be kindled (yea but a little) * bless-ed
are all **they** that | put their | trust in | him. GLORIA.

79

T. A. WALMSLEY.



PSALM iii.—*Domine, quid multiplicati!*

- mf* LORD how are they **increas-ed** that | trouble | me : **many** are |
they that | rise a- | gainst me.
- 2 Many one there **be** that | say of · my | soul : There is no **help** |
for him | in his | God.

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*A STRONGHOLD SURE - - - - -	<i>Ein' feste Burg.</i>
*BIDE WITH US - - - - -	<i>Bleib bei uns.</i>
CHRIST LAY IN DEATH'S DARK PRISON -	<i>Christ lag in Todesbanden.</i>
COME, REDEEMER OF OUR RACE - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GIVE THE HUNGRY MAN THY BREAD - -	<i>Brich dem Hungrigen Dein Brod.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott fähret auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
*GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
*MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
*O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
*SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL	
MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - - - - -	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL - - - - -	<i>Du Hirte Israel, höre.</i>
WATCH YE, PRAY YE - - - - -	<i>Wachet, betet.</i>
WHEN WILL GOD RECALL MY SPIRIT? - -	<i>Liebster Gott, wann werd' ich sterben?</i>

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*NOW SHALL THE GRACE - - - - -	<i>Nun ist das Heil.</i>	6d.
*SING YE TO THE LORD - - - - -	<i>Singet dem Herrn.</i>	1s.
THE SPIRIT ALSO HELPETH US - - -	<i>Der Geist hilft unserer Schwachheit auf.</i>	1s.
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